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HANDBOOK FOR TRAVELLERS

HORATION N. JOY

IN.

Lyons March 26. 1853-

SOUTHERN ITALY;

BEING A

**GUIDE FOR THE CONTINENTAL PORTION OF THE KINGDOM
OF THE TWO SICILIES, INCLUDING THE**

CITY OF NAPLES

**AND ITS SUBURBS, POMPEII, HERCULANEUM,
VESUVIUS, THE ISLANDS OF THE BAY OF NAPLES, AND THAT
PORTION OF THE PAPAL STATES, WHICH LIES BETWEEN
THE CONTORNI OF ROME AND THE
NEAPOLITAN FRONTIER.**

BY

OCTAVIAN BLEWITT.

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PREFACE.

THE present volume is intended to furnish the traveller with a Guide-book for the continental portion of the kingdom of the Two Sicilies, including the city of Naples and its suburbs, Pompeii, Herculaneum, Vesuvius, the Islands of the Bay of Naples, and that portion of the Papal States which lies between the immediate Contorni of Rome and the Neapolitan frontier.

It is the result of three visits to Naples, during which no pains were spared in collecting materials, not merely for a description of localities, but also for the illustration of those classical and mediæval antiquities of Southern Italy which have hitherto received less attention than they deserve. To accomplish this object a large amount of laborious research has been necessary, involving constant reference to original authorities, the details of which, if our limits had permitted us to cite them, would have formed no mean contribution to Italian bibliography. A work embracing such a variety of subjects, and written necessarily in the intervals of official business, could not under any circumstances be produced in haste; but the desire to make it complete has retarded its appearance beyond the time originally assigned for its publication. It is hoped, however, that this delay has enabled us to throw new light on many obscure or neglected portions of the subject, and thus to render the Work more useful to the traveller who may visit the country with the feelings of a scholar.

It was intended to include Sicily in this volume ; but the importance of the subjects we have had to treat, has made it necessary to reserve the island for a separate volume. The greatest difficulty, in fact, in the preparation of the present Work, has been to compress our materials into the limits of a reasonable volume, without impairing their value. The necessity of being as brief as possible must be our apology for the deficiencies which are incidental to a First Edition ; but any corrections or additions, the result of personal observation, and authenticated by the names of the parties who may be so obliging as to communicate them to the Publisher, will be made available for future Editions.

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INTRODUCTION.

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1. GENERAL TOPOGRAPHY.

THE kingdom of Naples, or the continental portion of the United Kingdom of the Two Sicilies, is known by the local name of the *Dominj al di quà del Faro*. It comprises the southern, and by far the most beautiful half of the Italian peninsula, bounded on the north-west by the Papal States, on the north-east by the Adriatic, and on all the other sides by the Mediterranean,—the name of the Ionian sea being given to that portion of the latter which washes the south-eastern coast between the Capo di Leuca and Capo Spartivento, and the name of the Tyrrhene sea to that which washes the western coast from the Straits of Messina to Terracina.

In classical times the Tiber was the great line of demarcation between Upper and Lower Italy. The acquisitions of the Holy See in the middle ages completely changed the ancient landmarks, and transferred a considerable portion of Lower Italy to the dominion of the Popes. The Duchy of Rome, which was conferred by Pepin on the Church in the 8th century, and was the first temporal possession of the Church, extended the Papal frontier from the Tiber to Terracina, including within its limits nearly the whole of ancient Latium, the Sabine hills, and the territory of the Volsci. The patrimony of St. Peter, bequeathed to the Holy See in the 12th century by the Countess Matilda, not only carried the frontier on the north far into ancient Etruria, but annexed to the Papal territory on the east, the March of Ancona and the Duchy of Spoleto. These acquisitions will explain in a great degree the irregularity of the frontier line which now divides the kingdom of Naples from the Papal States. Irregular, however, as it is, it is said to be the same as it was at the foundation of the monarchy by the Normans, and to have been unaltered by any of the revolutions which have occurred during the eight centuries which have elapsed since the conquest of Robert Guiscard. It commences on the Adriatic on the north bank of the river Tronto, crosses the river about midway between the sea and Ascoli, and then forms three or four rapid curves before it strikes south to ascend the eastern ridge of the Apennines on the west of Teramo, by which the valley of the Tronto is separated from those of the Vomano and the Tordino. From this ridge it turns to the north-west to descend again into the valley of the

Tronto. It crosses that river near Arquata, and ascends the central ridge of the Apennines east of Norcia, winding down several of its offshoots towards the south-west, until it reaches the plain of the Velino between Città Ducale and Rieti. It then proceeds south along the valley of the Salto, crossing that river four times before it reaches the centre of the Cicolano district, whence it crosses the mountains to the valley of the Turano, between Coll' Alto and Carsoli. It then proceeds in a south-easterly direction along the left bank of the Turano, until it reaches Campo Secco east of Subiaco, where it ascends the ridge of hills which form the western boundary of the Val di Roveto, or the valley of the Liris, lying between these hills and the Lake of Celano. It traverses Monte Negro, Monte Cantaro, Monte Crepacore, Monte Corvo, and Monte Pedicino, which bound the table-land of Alatri on the north and east, and then strikes south into the valley of the Liris at Monte San Giovanni, opposite Arpino, descending the right bank of the Liris until it approaches Ceprano, the frontier town of the Papal States, on the central road from Rome to Naples. Near that town it crosses the Sacco, and proceeds by a series of sharp and irregular curves along the crest of a ridge of hills which bound the basin of Fondi on the north. At that point, instead of descending at once to the sea, it makes an extensive sweep westward, traversing the mountains which form the promontory of Terracina, recrossing them to the west bank of the Lake of Fondi, and terminating on the shore of the Mediterranean at the Torre de' Confini, about 2 miles east of Terracina. In spite of the antiquity of this frontier, it would be difficult to divide the two countries in a more arbitrary or capricious manner. The line of frontier follows neither the course of the great rivers, nor the principal mountain chains; but traverses plains, rivers, and mountains indifferently, and frequently crosses from one ridge to another, leaving one-half of a valley under the dominion of Naples, and the other under that of the Church. The length of the frontier, measuring its numerous windings, is about 210 Italian miles. The direct distance from the mouth of the Tronto to the Torre de' Confini is not more than 115.

The area included within these limits is estimated by Rotonde and other local authorities at 25,275,645 moggie, which are equal to nearly 31,595 English square miles; but the data for forming an accurate calculation are still very imperfect. The length of the kingdom, measured along the curved line of the main chain of the Apennines, from the Tronto to the southern extremity of Calabria, is 350 Italian miles. The breadth varies considerably. From the mouth of the Garigliano in the Bay of Gaeta, to the mouth of the Trigno on the Adriatic, between Il Vasto and Termoli, the breadth is 70 Italian miles; and it is about the same from Salerno to the mouth of the Carapella, south of Manfredonia. From Capo di Licosa to Bari, it is 112 miles; from Capo di Licosa to Capo Cavallo, the southern boundary of the harbour of Brindisi, it is 150; from Capo di Licosa to the eastern point of the Iapygian promontory near Otranto, it is 173. From the mouth of the Lao to the

shore of the Adriatic, near the site of ancient Sybaris, north of the river Crati, it is about 32 miles; from the Gulf of Sant' Eufemia to the Gulf of Squillace, it is 16 miles. Further south the peninsula again widens. From Capo Vaticano to Punta di Stilo, the breadth is 38 miles, and as we approach the extremity it varies from 20 to 25 miles.

The Apennines run through the centre of the kingdom and add greatly to its picturesque beauty. The principal chain forms a magnificent line of mountains, and is diversified as much in height and outline as it is in natural productions. In the Abruzzi it rises occasionally so high as to be covered with perpetual snow; as it advances south it forms vast table-lands, or is covered with extensive forests. From this central ridge there are numerous offshoots or secondary ranges of mountains. On the east they descend transversely to the Adriatic. On the west they lie parallel to the main line, forming broad valleys, in which several important rivers have their source. These mountain ridges approach so near the coast on both sides of the kingdom that, with the exception of the two great plains of Campania Felix and Apulia, they leave only a narrow strip of land between their bases and the sea; and as they advance south into Calabria, they occupy with few exceptions the whole breadth of the peninsula. The highest peaks of these Apennines, as we have already remarked, are in the Abruzzi. The *Monte Corno*, or as it is familiarly called, the "Gran Sasso d' Italia," situated between Teramo and Aquila, is about 10,200 English feet above the sea; a height sufficient to justify the title of the monarch of the Apennines. *Monte Calvo*, almost due west of the Gran Sasso, on the other side of the valley of Aquila, is said to be the next highest peak of the Neapolitan Apennines, though the *Velino*, said to be 7850 English feet above the sea, and easily distinguishable by its conical crest above the north-eastern bank of the Lake of Celano, is considered by some authorities to exceed it. The *Sirente*, another peak of the same range, overlooking the lake; the *Majella*, with its castellated crest of rocks, east of Solmona; *Monte Pizi*, north of the river Sangro; and the *Matese* chain, of which *Monte Miletto*, south of Isernia, and *Monte Matria* near Bojano, are the highest points, are the most remarkable of the other peaks of the chain north of the Volturno. On the southern bank of that river, between Capua and Benevento, is *Monte Taburno*. On the eastern side of the main chain, isolated by the great plain of Capitanata, and forming one of the boldest promontories on the coast of the Adriatic, is *Monte Gargano*, skirting the Gulf of Manfredonia on the north. It would be tedious to enumerate the various peaks and ridges in the southern provinces; but we may record as the most important, the volcanic cone of *Monte Volture* in Basilicata, *Monte Sant' Angelo* between Nocera and Sorrento, *Monte Alburno* in Principato Citra, the celebrated range of *La Sila* in Calabria Citra, and *Monte Aspromonte* in Calabria Ultra I.

The principal rivers which fall into the Mediterranean on the western coast of the kingdom, are the Liris or Garigliano, the

Volturno, the Sarno, and the Sele. The *Liris*, which drains the valleys west of the Lake of Celano, rises in Abruzzo Ultra II. and flows through the Val di Roveto, through Sora and Isola, where it is joined by the Fibreno, to Ceprano, on the Papal frontier. It there unites with the Sacco, which drains an extensive district of the Papal States around Palestrina, Valmontone, Olevano, Paliano, Segni, Anagni, Alatri, and Frosinone. It is joined near Ceprano by the Melfa, and flows thence to the sea, under the name of the Garigliano, falling into the Bay of Gaeta, near the site of ancient Minturnæ, at the distance of about 60 miles from its source. It is a copious river, navigable for boats in the lower portion. The *Volturno*, which drains the Terra di Lavoro, rises among the mountains of Samnium, near Alfidena; and is joined by the Vandra, the Macchia, the Tulliverno, the Lete, the Titerno, and other smaller tributaries, before it unites with the Calore, near Cajazzo, at a distance of nearly 100 miles from its source. The *Calore*, which rises among the mountains a few miles east of Salerno, flows northward towards Benevento, and is joined by the Ufita, the Miscano, the Tamaro, and the Sabbato, so that it becomes a considerable stream during its course of 60 miles, before it unites with the Volturno. It drains nearly the whole of Principato Ultra. From the point of junction the two rivers flow through the plain of Campania, under the name of the Volturno, nearly surrounding the fortifications of Capua, and falling into the sea near Mondragone. The *Sarno*, which rises from the perpendicular rock near the town of the same name, is a rapid translucent river, resembling, near its source, an English trout-stream; it drains the eastern portions of the plain of Vesuvius and falls into the Bay of Naples, near Castellammare. The *Sele*, which drains Principato Ultra, and has a course of about 60 miles, rises near Caposele, and falls into the gulf of Salerno, near Pæstum. It is joined about the middle of its course by the united streams of the Bianco, Platano, Tanagro, and Negro, and by a second stream which bears the name of the Calore, near the sea. From this point to the extremity of the peninsula the rivers are very short, and are, in fact, nothing more than mountain torrents, each draining its own valley. Not less than eighty such torrents might be enumerated within this distance, but most of them are too unimportant to be named; and it will be sufficient to mention, as the most important streams, the Mingardo, the Trecchina, the Lao, the Savuto, the Lamato, the Angitola, the Mesima, and the Marro.

On the Adriatic the principal rivers are the Tronto, the boundary of the kingdom, the Tordino, the Vomano, the Salino Maggiore, the Pescara, the Sangro, the Trigno, the Biferno, the Fortore, the Carapella, the Ofanto, the Basento, the Agri, the Sinno, the Crati, and the Neto. The *Tronto* rises in Abruzzo Ultra I. near the source of the Aterno, and drains the frontiers of both states. The *Tordino* rises near the same spot, and with numerous tributaries drains the valley of Teramo. The *Vomano* rises in the Val Chiarina, and is augmented by nearly a dozen tributaries rising

among the ravines of the Gran Sasso. It thus drains the whole of this broken district from the mountains to the sea, into which it falls a few miles from Atri. The *Salino Maggiore* is a name given to a collection of streams which flow from the numerous ravines around Cività di Penne, the most important of which are the Fino and the Tavo. The *Pescara*, which divides Abruzzo Ultra I. from Abruzzo Citra, is joined at Popoli by the more considerable stream of the Aterno, and by the Gizio, and its numerous tributaries. The *Aterno* rises at the base of Monte Calvo, in Abruzzo Ultra II. and drains the whole valley of Aquila, being augmented in its course by numerous mountain torrents, some of which rise in the ravines on the southern flank of the Gran Sasso. The *Gizio*, which joins the Aterno at Popoli, with the Sagittario and other tributaries flowing from the base of the Majella mountains, drains the extensive valley of Solmona. At Popoli these united rivers take the name of the Pescara; and after receiving about fifteen small and unimportant streams, fall into the Adriatic at the town of Pescara. The course of the Aterno and Pescara is rather more than 80 miles. Nearly a dozen torrents occur between Pescara and the mouth of the Sangro, the most important of which, the Alento and the Fero, rise in the ravines on the eastern side of the Majella; the others are very short streams, and are generally dry except in winter and spring. The *Sangro* rises near the southern extremity of the Lake of Celano, and after approaching the sources of the Volturno at Alfidena, proceeds through Castel di Sangro, to which it gives name, and through the centre of Abruzzo Citra to the sea, into which it falls between Ortona and Vasto. It receives several tributaries in its course, the most important of which is the Aventino. It drains the whole of the mountainous district which lies between Sora and the Adriatic. The *Trigno* rises near Castel di Sangro; and after flowing south for a few miles, turns suddenly to the north-east towards Trivento, near which it is joined by the Verrino and the Sente. From its junction with the latter to the sea it separates the province of Abruzzo Citra from that of Molise. It is joined by the Tresta at a short distance from the coast. The *Biferno* rises near Bojano on the north-east of the Lago del Matese, and falls into the sea near Termoli. Like the Trigno already described, it drains the most important district of ancient Samnium, including the valleys on the east of the Matese chain and part of the territory of Campobasso, while the Cigno which falls into it before its junction with the Adriatic, drains the plain of Larino and the valleys of Casacalenda. The *Saccione*, a few miles further east, is a short stream or torrent which is important only as forming the northern boundary of the province of Capitanata. The *Portore* rises among the mountains on the north-east of Benevento, and for about two-thirds of its course divides the province of Capitanata from that of Molise. It has several tributaries, the most important of which are the Tappino, which drains the valley of Campobasso, the streams of Volturara, and the Staina, which joins it near Serra Capriola. South of Monte Gargano is the

Candelaro, which, with its tributaries the Triolo, the Salsola, the Volgane, and the Celone, drains the northern portion of the Apulian plain and flows through the Pantano Salso to the sea, a short distance south of Manfredonia. The *Cervaro* rises near Ariano, in Principato Ultra, and flows through the Val di Bovino into the plain of Apulia, dividing before it reaches the sea into two branches, one of which falls into the Pantano Salso, the other unites with the Carapella, near the Torre di Rivolo. The Vella and the Sannore are its tributaries. The *Carapella* rises in Principato Ultra, and is soon afterwards joined by the Calaggio, which drains the valleys east of Trevico. It runs for some miles nearly parallel to the Cervaro, and unites with its southern branch on the shore of the Gulf of Manfredonia, near the Torre di Rivolo. The *Ofanto* also rises in Principato Ultra, near S. Angelo de' Lombardi. It is the most important river of the eastern coast, and has a course of nearly 80 miles. It separates the province of Basilicata from those of Principato Ultra, and Capitanata; and in the latter part of its course it separates Capitanata from the province of Bari. It has about twenty small tributaries, the most important of which are the Fiume d'Atella, the Rendina, the Olivento, and the Locone: most of the others are mountain torrents. With these tributaries the Ofanto drains the numerous valleys of the south eastern portion of Principato Ultra, the northern districts of Basilicata around Melfi, Atella, Venosa, and Monte Volture, the southern extremity of the Apulian plain, and part of the Terra di Bari, as far as Minervino and Spinazzola. It falls into the Adriatic about midway between the Lago di Salpi and Barletta, at the distance of a few miles from the site of Cannæ. From this point to the Gulf of Taranto, including the two important provinces of Bari and Otranto, which form the "heel" of Italy, a coast line of nearly 300 geographical miles, there is no river of any consequence, the small torrents which formerly flowed into the harbours of Brindisi and Otranto being now choked with sand, and the Cervaro which still flows into the harbour of Taranto, having no other interest or importance than as the probable representative of the classic Galesus. On the northern shore of the Gulf of Taranto there are several minor streams, such as the Patinisco, the Lato, and their tributaries; but the first river which deserves the name is the *Bradano* which separates the Terra d'Otranto from Basilicata. This important stream which drains a very extensive district of the latter province, rises in the lake which gives name to the Castel di Lago Pesole, near Atella, and falls into the Adriatic at the southern extremity of the pine forest called the Bosco delle Pigne. It flows between Acerenza and Oppido, and is joined by a great number of mountain torrents which drain the valleys of Monte Saltaria, the Bosco dell' Abadia, Monte Cerreto, Monte Marano, the Murgie of Gravina and the country around Tricarico, Montepeloso, and Matera. The most important of these streams are the Alvo, the Gravina, and the Crapo; the latter rises near Spinazzola and afterwards becomes the Bassento and the Vasantello. The *Basento*, another im-

portant river of the mountainous province of Basilicata, rises near the source of the Bradano, and flows parallel to it throughout its entire course; the mouths of the two streams in the Gulf of Taranto are only 4 miles distant. The Basento drains the valleys of Potenza, and the wild district which lies between them and the sea, and is augmented in its course by numerous torrents, the largest of which are the Marsicano, the Camastra, the Vella, and the Canale di Castro Cicurio, which drains the district of Pomarico and the valleys on the south of Monte Acuto. The *Salandrella* is a small stream which rises at the base of Monte Caperino near Accettura. With several torrents which fall into it near Pisticcio, it drains the valleys of Salandra and Stigliano and the hilly country which lies between the Agri and the Basento. The *Agri* rises near the frontier of Principato Citra, at the distance of about 5 miles from the Val di Diano. It flows nearly due east through the centre of Basilicata, and is augmented in its course by several torrents, of which the Racanello and the Sauro are the most important. The *Simone* rises, like the Agri, near the frontier of Principato Citra, at the distance of about 9 miles from the Gulf of Policastro on the Mediterranean coast. With its tributaries, the Rubbio, the Serapotamo, the Sermento, and other minor streams, it drains the mountain tract lying on the east of the high road into Calabria between Lagonegro and Rotonda, and the whole southern portion of Basilicata. As it approaches the Adriatic it flows through an extensive forest, which still displays the primæval luxuriance celebrated by the Greek poets. The little river *Canna*, 3 miles further south, separates Basilicata from Calabria Citra. The country between this frontier and the Crati is drained by several torrents, of which it will be sufficient to record the names of the Fiume di Femo, which rises near Oriolo, the Straface, the Saracino, the Satanasso, and the Raganello. The *Crati*, the largest river of Calabria, rises near the high Calabrian road, south of Cosenza, at the distance of about 12 miles from the Mediterranean coast, and flows due north for 20 miles, until it passes Bisignano, when it curves to the north-east towards Tarsia and Terranova, falling into the Gulf of Taranto midway between Capo Spulico and Capo del Trionfo. Its entire course is about 60 miles. Near Bisignano it is joined by the *Muccone*, which drains the northern portion of the mountain range called La Sila. About 3 miles from its mouth, it is joined by the *Coscile*, an important stream, which with its tributaries the Esaro, the Tiro, the Coscilello, &c. drains a very large district extending from Castrovillari and Cassano to San Marco. The *Neto* falls into the Adriatic between Strongoli and Cotrone. It rises in the Val di Neto in the heart of La Sila; and with its tributary, the Arvo, it drains the central portion of that district. The *Esaro*, which falls into the sea at Cotrone, though the representative of the classic *Æsrus*, is shrunk into little more than a stagnant ditch. The *Tacina*, the *Crocchio*, the *Simmari*, the *Alli*, the *Crotale*, and the *Corace*, are small streams which drain the valleys of the southern range of La Sila, between Belcastro and

Catanzaro. The Soverato and the Ancinale are the last streams of any consequence in Calabria Ultra II. which is separated from Calabria Ultra I. by the *Calipari*. As the central ridge of Apennines now begins to occupy the entire breadth of the peninsula, the rivers on the east coast of this southern province are necessarily short, and are generally dry in summer. They are, in fact, mere torrents flowing from the numerous ravines which form the natural drains of the lofty mountains which bound the high table land of the province upon the east. Several of these streams, however, as we shall show in the next section, are remarkable for their classical interest, and figure as conspicuously in the annals of the Greek historians as in the verse of the pastoral and lyric poets. Without enumerating those which are unimportant, we may briefly mention the Stillaro which falls into the sea near the Punta di Stilo, the Alaro, the Locano, and the Novito.

The absence of tides renders the mouths of the Neapolitan rivers useless as harbours, except for very small vessels. At times they are almost inaccessible even to them, on account of the bars formed by the deposit of silt or the accumulation of sand. The principal harbours on the Mediterranean are Gaeta, Naples, Castellammare, and Baiæ in the Gulf of Pozzuoli; but they are either artificial ports, or mere roadsteads. Salerno was once celebrated for its harbour, but it has long been choked with sand, and is not now likely to be restored. From that point to the Straits of Messina there is no harbour whatever, the little Bay of Tropea serving only to give shelter to the fishing-boats of the coast. On the eastern coast, in the Ionian sea, which extends from the southern extremity of the peninsula to the Capo di Leuca, the Iapygian promontory, the harbours are Taranto and Gallipoli, an anchorage rather than a port. On the coast of the Adriatic are Otranto and Brindisi, both ruined by accumulations of sand, Bari, Molfetta, Bisceglie, Trani, Barletta, Manfredonia, Termoli, Ortona, and Pescara; but most of the latter have shared the fate of the great harbours, and are now inaccessible to all but vessels of small tonnage, or have no other protection than an artificial mole. The coast line, which is estimated at rather more than 1500 miles in length, presents a greater extent of sea shore than is enjoyed by any country of Europe, with the single exception of Great Britain; and the remark will equally apply to the two countries, if Sicily be added to the one and Ireland to the other. Two-fifths of this coast-line lie on the Mediterranean; the rest are divided about equally between the Adriatic and the Ionian sea.

The lakes are the Lake of Celano, in Abruzzo Ultra II., the Lacus Fucinus of the Romans, the largest lake in Southern Italy, now the scene of drainage works under the direction of English engineers, the details of which are noticed in Route 45; the Lake of Scanno in the valley of Solmona, in the same province; the Lake of Fondi, in the Terra di Lavoro, close to the Papal frontier; the Lago del Matese and the Lago Teleso, in the same province, on the borders of the Molise; the Lago di Patria and the volcanic lakes of the Mare Morto, the Lucrine, Avernus, and Agnano,

in the province of Naples ; the Lake of Amsanctus and the Lago del Dragone in Principato Ultra ; the Lago di Lesina, Lago di Varano, Pantano Salso, and Lago di Salpi, in Capitanata ; the Salina Grande, and other small salt lakes in the Terra d'Otranto.

The islands are Palmarola, Ponza, Zannone, Ventotene, and others forming the Ponza Group, in the Bay of Gaeta ; Ischia, Procida, Nisida, and Capri in the Bay of Naples ; Li Galli, or the Islands of the Syrens, in the Gulf of Salerno ; the Isola di Dino, in the Gulf of Policastro ; the still smaller Isola Cirella, off the coast of Calabria Citra ; the Isola di S. Pietro, and the Isola di S. Paolo in the Gulf of Taranto ; and the Isole di Tremiti in the Adriatic, off the coast of Molise and Capitanata.

The kingdom is divided into fifteen provinces, — the Provincia di Napoli, the Terra di Lavoro, Principato Citra, Principato Ultra, Molise, Abruzzo Citra, Abruzzo Ultra I., Abruzzo Ultra II., Capitanata, Terra di Bari, Terra d'Otranto, Basilicata, Calabria Citra, Calabria Ultra I., and Calabria Ultra II. The superficial extent of these provinces is at present a matter of conjecture. Many of the best authorities differ materially in their estimates, and as we have already remarked, we believe that the data are yet wanting on which a correct estimate can be formed. It is, however, generally admitted that Basilicata and Terra d'Otranto are the largest provinces, and that Abruzzo Citra and the Provincia di Napoli are the smallest. The population bears no proportion to the superficial extent of each province, the natural conformation of the country and various local circumstances combining to increase it in some, and to diminish it in others. Independently of these reasons, the migratory habits of a large portion of the people necessarily tend to give a fluctuating population to all the provinces which are interested in the summer and winter pasturages, or in the great fisheries of the coast. Thus, while the Provincia di Napoli, the Terra di Lavoro, Principato Citra, Basilicata, Terra di Bari, and Calabria Citra, remain steadily, from year to year, the six most populous provinces in the order in which we have named them, Principato Ultra, and the Terra d'Otranto alternate, according to circumstances, as the seventh and eighth in the scale of population. Molise remains generally stationary in the ninth place, as does Calabria Ultra II. in the tenth. Capitanata, Calabria Ultra I., Abruzzo Citra, and Abruzzo Ultra II., which occupy the four next places in the scale, fluctuate so much from year to year that the returns of one census may be completely reversed by those of the next, and that to an extent which, assuming the figures to be correct, would be wholly inexplicable by any other hypothesis than the annual migrations to which we have before alluded. Abruzzo Ultra I. invariably occupies the last place in the scale, as the province which has the smallest population in the kingdom, a fact which is explained by the desolate character of its coast, by the mountainous nature of the country, and by the large extent of surface occupied by the ridge of the Gran Sasso, and by the picturesque but barren range of secondary mountains, which descend from its

snowy peaks transversely to the sea. In 1815, the total population of the continental portion of the kingdom was estimated at 5,059,000. In 1829, it had increased to 5,747,134; in 1831, it was 5,858,136; in 1835, it was 5,883,273; in 1837, it was 5,993,254; in 1840, it was 6,113,259, of which 3,009,008 were males, and 3,104,251 were females. The distribution of this population over the several provinces may be seen from the following returns for 1837:—Provincia di Napoli, 720,796; Terra di Lavoro, 664,138; Principato Citra, 539,227; Basilicata, 475,522; Terra di Bari, 441,964; Calabria Citra, 434,622; Terra d'Otranto, 384,510; Principato Ultra, 379,999; Molise, 339,862; Calabria Ultra II., 325,122; Calabria Ultra I., 283,886; Abruzzo Citra, 284,482; Capitanata, 273,489; Abruzzo Ultra, II., 209,543; Abruzzo Ultra I., 204,092. A classification of the trades and professions of the adult population is given in the returns for 1840. It appears from them that on the 1st January in that year, there were in the continental portion of the kingdom 29,783 secular clergymen, 12,751 monks, 10,449 nuns, 25,572 civil and military officers, 5981 persons engaged in public instruction, 7920 lawyers, 15,906 physicians, 12,666 merchants, 13,476 artists, 536,320 artisans, 1,823,080 agriculturists, 70,970 shepherds, and 31,190 seamen. By the same returns it appears that the births in 1839 amounted to 226,087, viz.—116,142 boys, and 109,945 girls; and the deaths to 186,893, viz.—96,273 men, and 90,620 women. Among the latter were 37 persons upwards of 100 years of age—15 men and 22 women. The number of foundlings received in 1850 in the hospitals of the kingdom, exclusive of Sicily, amounted to 2791 boys and 2639 girls. The deaths in the same hospitals during the year amounted to 1334 boys and 1319 girls. With regard to the city of Naples the population for some years past has been steadily increasing. In 1830, it was stated by the official authorities to be 358,550; in 1845, it had increased to 400,813 viz.—197,423 males and 203,390 females. On the 1st January 1851, it had increased to 416,475 souls, viz.—203,483 males and 212,992 females. There were 3051 marriages, and 14,991 births, in 1850, viz.—7606 males and 7385 females; among whom 1977 were foundlings, and 124 illegitimate children. The proportion of the births to the entire population was as 1 to 27. The deaths in 1850 amounted to 15,015, viz.—8133 males and 6882 females; but this was evidently above the average mortality, the total births for the five years from 1839 to 1843 having exceeded the total deaths for the same period by 5710, the births having been 71,709, the deaths 65,999, a rate of excess amounting to 1142 per annum. The number of marriages during the same five years was 14,756, being at the rate of 2951 per annum. It is calculated that the population of the city relatively to its size is 57,078 souls to every square mile.

2. CLASSICAL TOPOGRAPHY.

After the preceding sketch of the physical characters of the country, it will be interesting to take a brief survey of its classical geography, and to throw into a connected form such facts as may

enable the traveller to trace the causes which have produced those marked phases of national character, which distinguish one province from another. There is no country in Europe whose population is composed of such a variety of races as the continental portion of the kingdom of the Two Sicilies. These races were never extinguished or absorbed by the conquests of Rome, or by the dynastic changes of the middle ages. In the capital, indeed, there has always been a mixture of many nations. The descendants of the old Italian tribes have there mingled with the descendants of Greeks, Lombards, Normans, Saracens, Provençals, and Spaniards. But in the provinces we still see the undoubted representatives of the Marsi, the Samnites, the Bruttii, the Lucanians, the Calabri, the Greeks, and other races of antiquity. The sanguinary wars which many of these tribes maintained with Rome during the consular government, thinned their numbers, and ultimately deprived them of independence; but neither these struggles for their own liberty, nor the civil wars which Rome herself subsequently waged within their territory, were sufficient to destroy their nationality. Even the Latin colonies which it was the policy of the republic to plant among them, failed to effect more than a temporary fusion; and in many provinces the native races may be said to have incorporated their conquerors. Long after the allied states had compelled Rome to admit them to the rights of citizenship, their national customs were regarded with curiosity by the Roman men of letters; and the most striking proofs which we possess that their ancient habits were never extinguished, are to be found in the poets and historians of the empire. The Greeks appear to have resisted, even more successfully than the Italians, all the efforts of Rome to amalgamate them with her own people. When the Samnite and the Oscan had become lost as spoken languages, Greek remained the language of the coasts; and it is well known that it not only survived the fall of the Roman empire, but received fresh impulse and extension under the Byzantine emperors, after the retirement of the Goths. So religiously, indeed, did the Greeks cling to the language and customs of their ancestors, that when the inhabitants of the Greek cities of Apulia found it necessary for the purposes of trade to speak the Latin language of their neighbours, they still used their native tongue in their intercourse with each other; a fact which explains the epithet *bilingues*, applied by the Romans to the citizens of Canusium. It was during the Byzantine rule that the kingdom of Naples received the greatest infusion of foreign blood and foreign habits which it had experienced since the period of the ancient colonisation; but these Greek settlements were confined to the Apulian coasts and to certain districts of Calabria, where the immigrants at once incorporated themselves with a people whose origin was common with their own.

Such were the circumstances of the Neapolitan provinces when they were invaded by the Goths, the Vandals, and the Huns. These northern tribes overran the country without occupying it, and left as little impression on the national character as the Lom-

bards did by the establishment of their Duchy of Beneventum. When the Normans laid the foundation of the existing monarchy on the basis of feudal institutions, they introduced that system of central administration, which has amalgamated the mixed races into one united people without destroying their distinctive features. Hence we find that amidst all the changes of dynasty which have given so dramatic an interest to the history of Naples from the Norman conquest to our own time, the varied elements of the population have retained, to an extent unknown elsewhere, the national character, the domestic habits, the costumes, the amusements, the prejudices, and even in some instances the language of the ancient races of whom they are the representatives. To discuss this subject in all its bearings would require a space far greater than we can assign to the whole of this Introduction, and would lead us into details of the filiation of the Italian tribes which might appear inconsistent with the character of this work. We must content ourselves, therefore, in this place with a brief and rapid survey of the ancient geography of the country, leaving it to the traveller to apply the facts which are scattered through the body of the work in our description of the localities.

Beginning with the northern provinces, two of the Abruzzi formed portions of countries which are now divided between Naples and the Papal States.—**ABRUZZO ULTRA I.** in its upper portion was part of Picenum, whose territory extended as far north as Ancona, and whose capital, Asculum Picenum, situated just within the Neapolitan frontier, on the Truentus, the modern *Tronto*, still bears the name of *Ascoli*. Another of their principal cities, whose antiquity probably was still higher, was Hadria Picena, now called *Atri*, situated a few miles from the right bank of the Vomanus, now the *Vomano*. The central portion of the province was the country of the Prætutii, whose capital, Interamna Prætutiana, is still an important city under the name of *Teramo*. The lower districts between the Vomanus and the Ater were inhabited by the Vestini, whose capital, Pinna, celebrated in the history of the Social War, is the modern *Città di Penne*. The river Ater, which we have just mentioned, till bears the name of the *Aterno* in its upper portion, but is known as the *Pescara* between Popoli and the sea.—**ABRUZZO ULTRA II.** includes part of Sabina and Samnium. In the Sabine portion the principal city was Amiternum, the birthplace of Sallust, of which some interesting ruins still exist at *San Vittorino* near Aquila. The central district of the province was inhabited by the Marsi, a race of Teutonic origin. Within their territory was the Lacus Fucinus, the largest lake of Southern Italy, now commonly called the *Lake of Celano*. At a short distance from its northern bank stood the famous city of Alba Fucentina, the prison of Syphax and other royal captives, still bearing the name of *Albe*. On the eastern bank was Marrubium, the Marsian capital, now *San Benedetto*; and on the western was Lucenses, now *Luco*, in whose neighbourhood was the Nemus Angitiæ of Virgil. In the valley of the Imele and the Salto, extending from the N. W. shore of the lake to the Papal

frontier at Rieti, in what is now called the Cicolano district, were the cities of the Aborigines and Arcadian Pelasgi, described by Dionysius of Halicarnassus as in ruins and deserted in his day. Numerous remains of these cities are still visible, but at this distance of time it is obviously impossible to identify the sites with the names which he has recorded. Between the eastern shore of the Lacus Fucinus, and the Majella mountains, was the territory of the Peligni, whose chief cities were Corfinium and Sulmo. The site of the former is marked by some ruins at *Pentima* near Popoli; the latter, well known as the birthplace of Ovid, still justifies his description "*gelidis uberrimus undis*," and is still called *Solmona*. — **ABRUZZO CITRA** comprises the territory of the Marrucini and Frentani. The Marrucini occupied the right bank of the lower half of the Ater, which we have already mentioned as the modern *Pescara*, extending from the Pelignian frontier to the sea. Their capital, Teate, is still called *Chieti*; their naval arsenal, Ortona, has preserved its name, though it has become a mere fishing village; and their city of Anxanum is still an important town, under the name of *Lanciano*. The Frentani occupied that portion of the province which lay between the Sagrus and the Fronto, now the *Sangro* and the *Fortore*. Their territory, therefore, included the entire coast of the present province of Molise and part of Capitanata. The Trinius, now the *Trigno*, midway between the rivers we have mentioned, is the boundary of Abruzzo Citra. — **MOLISE**, sometimes called **SANNIO**, in commemoration of the Samnite races which constitute the bulk of its population, comprises that portion of the territory of the Frentani, in which their capital, Larinum, was situated. This venerable city, still called *Larino*, the head quarters successively of Hannibal, of Claudius Nero, and of Cæsar, during the march of their armies along the coast of the Adriatic, stood at a short distance from the right bank of the Tifernus, which still bears the name of the *Biferno*. The western districts of Molise were occupied by the Caraceni and the Pentri, two branches of the great Samnite stock, whose cities of Aufidena and Æsernia still bear the names of *Alfidenà* and *Isernia*. — **TERRA DI LAVORO**, extending from the Liris to the range of mountains which bounds the Gulf of Naples on the east, includes the greater part of that rich volcanic plain to which the Romans gave the name of Campania Felix. The southern limit of that territory was the Silarus, now the *Sele*, beyond Pæstum; but the modern province is bounded by the *Sarno*, the ancient Sarnus, on whose western bank Pompeii was situated. Between the frontier at Terracina and the hills beyond the Liris, which still bears its ancient name in the upper part of its course, but is called *Garigliano* in the lower portion, Terra di Lavoro includes a part of the Volscian territory, and part of Latium. In the former, finely situated in the district watered by the Liris and Fibrenus, were the cities of Sora and Arpinum. Sora, which has preserved its name, is mentioned by Livy as one of the refractory colonies in the second Punic War; Arpinum, memorable as the birthplace of Cicero and Marius, is now called *Arpino*. On the lofty hills east

of Arpino, above the valley of the Melfes, the modern *Melfa*, was *Atina*, which Virgil describes as an important city as early as the Trojan war; it still retains its historical name. *Casinum*, further south on the borders of *Latium*, now *San Germano*, has given its name to the hill of *Monte Casino*, crowned by the celebrated monastery founded by St. Benedict as the seat of his new order. In the *Latial* territory was *Aquinum*, the birthplace of Juvenal, still called *Aquino*. Of the principal objects of interest in *Campania*, within the boundaries of this province, it will be sufficient to mention the *Diomedean* city of *Venafrum*, celebrated for its olive-trees, now *Venafro*; *Alifæ*, which figures prominently in the history of Hannibal's campaign, and is still called *Alife*; *Telesia*, whose name is perpetuated in the town and lake of *Telesse*; *Capua*, the *Campanian* capital, now *Santa Maria di Capua*, where the ruins of a magnificent amphitheatre remain to justify the title of "altera Roma;" *Casilinum*, the modern *Capua*, on the *Vulturnus*, now the *Volturno*; the *Cæcubus* ager, near *Fundi*, the modern frontier town of *Fondi*, which still maintains the reputation of its wines; *Caieta*, which has preserved in the name of *Gaeta* the memory of the nurse of *Æneas*, and has given name to a promontory and gulf, every part of which is full of classical and historical interest; *Formiæ*, the birthplace of *Vitruvius*, now *Mola di Gaeta*, a spot made "hallowed ground" by the ruins of *Cicero's* *Formian Villa*; *Minturnæ*, memorable in the history of *Marius*, the site of which is marked by some massive ruins in the plain of the *Garigliano*; *Suessa Aurunca*, which still bears the name of *Sessa*; *Sinuessa*, the modern *Mondragone*, on the flanks of the *Mons Massicus*, which *Horace* has made familiar to the scholar by his praises of its wines; the *Oscan* city of *Atella*, now *S. Elpidio*, which gave name to the satirical farces which were so popular on the *Roman* stage; *Acerræ*, now *Acerra*, the birthplace of the *Oscan* *Maccus*, the undoubted progenitor of *Pulcinella*; and the ancient city of *Nola*, which retains its name, celebrated for its successful resistance to *Hannibal*, and as the scene of the death of *Augustus*.—*PROVINCIA DI NAPOLI* includes all the maritime district of *Campania*, from the *Lago di Patria*, near the site of *Liternum*,—the scene of the voluntary exile and death of *Scipio Africanus*, now marked by a solitary tower called, from one word of his celebrated epitaph, the *Torre di Patria*,—to the *Mons Lactarius*, now *Monte Sant' Angelo*, the lofty mountain which rises so grandly between *Castellammare* and *Amalfi*. It comprises the metropolis, the *Parthenope* of the *Phœnicians*, the *Neapolis* of the *Greeks*; the sites of *Puteoli*, now *Pozzuoli*; *Baiæ*, *Misenum*, and *Cumæ*; the volcanic lakes of *Avernus* and *Lucrinus*; the sites of *Pompeii*, *Herculaneum*, and *Stabiæ*; *Mons Summanus* or *Mons Vesevus*, now *Vesuvius*; *Surrentum*, now *Sorrento*; and the islands of *Capræ*, *Prochyta*, and *Ænaria*, now *Capri*, *Procida*, and *Ischia*.—*PRINCIPATO ULTRA* comprises the territory of the *Hirpini*, one of the most powerful of the *Samnite* tribes. The principal objects of interest in this territory were the *Furculæ Caudinæ*, or the *Caudine Forks*, now called the *Stretto d'Arpaia*, the memorable pass where the

Samnites entrapped the Roman army, and compelled them to pass under the yoke; the Lake of Amsanctus, still known as the *Lago Amsanto*, which still emits the destructive gases described by Virgil in the seventh book of the *Æneid*; the city of Maleventum, a name which the Romans, as a symbol of better omen, changed to Beneventum, now *Benevento*, situated near the junction of the Calor and the Tamarus, now the *Calore* and the *Tamaro*; and Abellinum now *Avellino*, still famous for the production of filberts, which, as Pliny tells us, derived their name from the town.—PRINCIPATO CITRA includes the eastern portion of Campania, which was occupied by the Picentini, and extended from the Sarnus to the Silarus, the modern *Sele*, and that district of Lucania, which was comprised within the windings of the latter river from its source near Lagonegro to the sea. It embraced, therefore, the extensive sweep of coast from Pæstum to Policastro, including the Posidium Promontorium, now *Punta della Licosa*, and the Promontorium Palinurum, which still justifies the promise made by the Cumæan Sibyl to the pilot of Æneas, in the name of the *Punta di Palinuro*. The principal cities of the Picentini were Nuceria, Salernum, and Eburi, which have very nearly preserved their names in the modern appellations of *Nocera*, *Salerno*, and *Eboli*. In Lucania, within the limits of this province, the chief cities were Posidonia, called by the Romans *Pæstum*, whose majestic ruins, standing in solitary grandeur on the unhealthy plain of the Sele, are unsurpassed by any remains of antiquity in Europe; Velia or Helia, on the Heles, a city which had Herodotus for its historian, and is otherwise remarkable as having given name to the Eleatic school of philosophy, established there by Zeno and Parmenides, and as having been the occasional residence of Cicero and Horace; Pyrus or Buxentum, now *Policastro*; and Scidros, now *Sagri*, mentioned by Herodotus. This province contains also the lofty range of Mons Alburnus, which still retains the name of *Alburno*.

We are now about to enter upon a district to which, or at least to a very large portion of which, the ancients gave the name of MAGNA GRÆCIA, on account of the large number of Greek colonies which had settled within its borders. Considerable difference of opinion has prevailed in regard to the exact boundaries of this territory. In its collective sense, the term has been applied to all that portion of the peninsula which lies south of a line drawn from the Sele (Silarus) on the Mediterranean to the Fortore (Fronto) on the Adriatic. If we accept this definition, Magna Græcia will comprise the southern half of Principato Citra, the whole of Basilicata, Capitanata, Terra di Bari, Terra d'Otranto, and the three Calabrias. In its restricted sense, the term has been applied only to that portion of the shore of the Sinus Tarentinus or Gulf of Taranto and the Ionian sea, which lies between the Iapygium Promontorium, or Capo di Leuca, and the Zephyrium Promontorium, or Capo di Bruzzano, a few miles south of the site of Locri. There is no doubt that the coast line between these promontories includes the most powerful and the most venerable of the Italo-Greek states; but we must not forget that this strict application of the term excludes a large number of

Græcian cities in Apulia and on the western coast of Bruttium, of whose origin and antiquity we have the most indisputable evidence. We are disposed, therefore, to regard the term "Magna Græcia" in a collective sense, and to apply it to all the settlements of ancient Greece in Lower Italy. **CAPITANATA**, extending from the Fronto, now the *Fortore*, or rather from the Saccione, to the Aufidus, now the *Ofanto*, occupies that portion of Apulia to which the Greeks gave the name of Apulia Daunia, or "the parched Apulia." In the north-eastern angle of this province is the isolated promontory of Mons Garganus, still called *Monte Gargano*. On its southern flank, at a short distance from the sanctuary of Monte Sant' Angelo, *Matinata* perpetuates the name, and occupies the site of Mons Matinus, whose bees are celebrated by Horace, who has also commemorated in a beautiful ode the shipwreck of Archytas on the shore below it. At the base of Mons Garganus, near the mediæval city of Manfredonia, were the Cretan city of Uria, which gave name to the gulf, and the Diomedean city of Sipontum, both of which have disappeared. The other cities of the district were Asculum Apulum, now *Ascoli*, the scene of the sanguinary battle between Pyrrhus and the Roman army under Curius, in which both parties claimed the victory; Arpi, or Argyripa, from whose ruins *Foggia*, the modern capital of the province, is supposed to have sprung; and Luceria, now *Lucera*, celebrated for its wool and for its temple of Minerva.—**TERRA DI BARI** occupies the southern portion of the Apulian plain, which was distinguished from the northern portion by the name of Apulia Peucetia, or "the Apulia abounding in fir-trees." This district extended from the Aufidus to the borders of ancient Calabria, which were situated about midway between Barium and Brundisium. Its principal cities were Canusium, now *Canosa*; Cannæ, memorable for Hannibal's decisive victory over the Romans, the site of which is still traceable on the right bank of the Ofanto; the ports of Turenum and Natiolum, now *Trani* and *Giovenazzo*; the inland cities of Rubi and Butuntum, now *Ruvo* and *Bitonto*; the Iapygian port and arsenal of Barium, the modern *Bari*, which gives name to the province; Arnetum, near *Monopoli*; and Gnatia, now *Torre d'Egnazia*. Many of these places have been made familiar to the scholar by Horace's account of his journey to Brundisium.—**TERRA D'OTRANTO** occupies the heel of Italy, in other words, the eastern extremity of the peninsula, terminating in the Iapygian promontory, which separated the Adriatic from the Ionian sea. This territory was ancient Calabria, a term now applied to a very different part of the kingdom. The northern district of this country of the Calabris was called Messapia; the eastern, Iapygia; the southern, Salentina. The principal cities were Brundisium, now *Brindisi*, the great naval station of the Roman empire and the principal port of embarkation for Greece and Asia, said to have been founded by the Cretans under Theseus, and well known as the birthplace of Pacuvius, and the scene of the death of Virgil; Rudiaë, the birthplace of Ennius, which bore the name of *Ruge* in the middle ages, but has now disappeared; Lupiaë or Lycium near the site of Rudiaë, now *Lecce*;

Hydruntum, one of the most celebrated ports of ancient Italy, now *Otranto*; Samadium, the modern *Muro*; Manduria, with its remarkable well, described by Pliny, still bearing the same name; Uxentum, now *Ugento*; Callipolis, which has perpetuated its Greek name in the modern *Gallipoli*; and Tarentum, one of the most magnificent cities of Magna Græcia, now *Taranto*. — BASILICATA occupies the western borders of Apulia and the greater part of Lucania, the exceptions being those outlying portions which are comprised in the provinces of Principato Ultra and Calabria Citra. The Lucani were a people of Samnite origin, which will explain the similarity which still exists between the national character of the inhabitants of Basilicata and Molise. On the Apulian border the principal objects of interest comprised in this province, were Venusia, one of the great military stations of the Romans, celebrated as the birthplace of Horace, now *Venosa*, and the extinct volcanic cone of Mons Vultur, the scene of his infant slumbers, still called *Monte Volture*. On the western and southern flanks of this mountain, within the Lucanian frontier, were Ferentum, the modern *Forenza*; Acherontia, now *Acerenza*, near the sources of the Bradanus, the modern *Bradano*; and Bantia, the "Saltus Bantini" of the poet, a name perpetuated by the *Abadia de' Banzi*. The other cities of Lucania in the province of Basilicata, were Potentia, now *Potenza*, the modern capital; Metapontum, the scene of the death of Pythagoras, between the Bradanus and the Casuentum, now the *Bradano* and *Basento*, where fifteen columns of a Doric temple still mark the site of that celebrated Trojan city; Heraclea, founded by the Tarentines, the scene of the general assemblies of the Magna Græcia states; and Siris, which stood on the left bank of a river of the same name, now called the *Sinno*, on the southern border of this province. Every trace of the two latter cities has disappeared, though numerous inscriptions and coins, including the bronze plates known as the Heracleian tables, have been found at various times on the site of Heraclea, at the spot now called *Policoro*, on the right bank of the *Agri*, the *Aciris* of the Greeks. Higher up the valley, between this river and the Siris was Pandosia Lucana, now *Santa Maria d' Anglona*, between which and Heraclea Pyrrhus gained his first victory over the Romans. The Acalandrus, which runs parallel to the *Agri* on the north, is the modern *Salandrella*. Basilicata is separated from the northern province of Calabria by an irregular line drawn from the Trecchena in the Gulf of Policastro, to the Fiume di Canna in the Gulf of Taranto, a short distance south of the *Sinno*. The frontier of ancient Lucania was some miles further south, extending from the *Laüs*, now the *Lao*, on the western coast, to the *Crathis*, the modern *Crati*, on the eastern. — CALABRIA CITRA occupies the southern portion of Lucania, which we have just described, and part of Bruttium, a country which extended from the Lucanian border to the extreme point of Italy. This mountain district should properly have been called the *Abruzzi*; but by a strange perversion, the three northern provinces of the kingdom now bear the name which is obviously a

corruption of the ancient appellation of the southern provinces; while the name which they bear belongs, as we have already said, to that district on the coast of the Adriatic, which was inhabited by the Calabri, and is now known as the Terra d' Otranto. The Bruttii, the aboriginal inhabitants of the modern Calabrias, were a people of Ausonian origin. They were regarded as one of the most uncivilized races of Italy, and were at one time employed by the Lucanians as serfs, for the purpose of tending their cattle. Sybaris subsequently held them in subjection, but on the destruction of that city they asserted their independence. Ennius tells us that they spoke the Oscan language, but became familiar with the Greek from their continued intercourse with the Greek cities on the coast. In the second Punic War they submitted to Hannibal with so little show of resistance, that the Romans ever afterwards held them in contempt for their cowardice and lack of patriotism. In short, all the principal people of Italy appear to have regarded them as the lowest in the scale of ancient civilization. While such was the character of the aboriginal inhabitants of this territory, their coasts, and especially their eastern coasts, were studded with some of the most magnificent and enlightened colonies of antiquity. The country is now divided into three provinces, Calabria Citra, Calabria Ultra II., and Calabria Ultra I. Each of these provinces stretches across the whole breadth of the peninsula from sea to sea. Calabria Citra, which is the most northern, includes, as we have already mentioned, that portion of ancient Lucania which lies south of the modern frontier of Basilicata. Within this Lucanian territory, were Lagaria, celebrated for its sweet wine, now *Rocca Imperiale*, and the renowned cities of Sybaris and Thurii, the former founded by the Achæans seven centuries before our era, the latter founded by the Athenians about half a century after the destruction of Sybaris, and remarkable as having numbered the orator Lysias and the historian Herodotus among its first colonists. Sybaris was situated on the left bank of a river of the same name, now called the *Coscile*. Thurii stood on the banks of the Crathis, the modern *Crati*, celebrated by the poets for its power of giving a yellow colour to the hair. Some ruins of Thurii are still visible near Terranova, but every trace of Sybaris has disappeared. In the territory of the Bruttii, we find in Calabria Citra, on the Mediterranean coast, Cerylli, now *Cerilla*; Clamptia, now *Amantea*; Patycus, the modern *Paola*; and Temesa, celebrated for its gold and copper mines, and for the fables which made it haunted by the shade of Polites, now *San Lucido*. Further inland are Consentia, the Bruttian metropolis, still the capital of the province under the name of *Cosenza*; and Pandosia Bruttiorum, now *Mendocino*, the scene of the defeat and death of Alexander King of Epirus. The river below this town still perpetuates the name of Acheron, in its modern appellation of *A·chonti*. The central and southern districts of this province consist of a vast tract of mountain pasturage and forest, which still bears the name of La Sila; a tract commemorated by the historians and poets of Greece and Rome, as that from which

several of the maritime nations of antiquity derived the masts and timber for their fleets.—**CALABRIA ULTRA II.** commences on the Adriatic, a few miles north of the Promontorium Crimissa, now the *Punta dell' Alice*, from which point the frontier traverses the range of La Sila in a S.W. direction, to the Savuto on the shores of the Mediterranean. The principal objects of classical interest on the Adriatic are Petilia founded by Philoctetes and memorable for its siege by Hannibal, now *Strongoli*; the rivers Neæthus and Æsarus, names familiar to the reader of Theocritus, now the *Neto* and the *Esaro*; the Achæan city of Croton, the principal seat of the Pythagorean philosophy, celebrated alike for the wrestlers which it contributed to the Olympic games, and for the beauty of its women, among whom Zeuxis sought his models for his picture of Helen; it still bears the name of *Crotona*; the Lacinium Promontorium, the site of the famous Temple of Juno Lacinia, commemorated by all the poets of antiquity, and one column of which is still standing to explain the modern title of the headland, the *Capo delle Colonne*; the Iapygium Tria Promontoria of Strabo, still recognised under the names of the *Capo delle Cimiti*, the *Capo Rizzuto*, and the *Capo delle Castelle*. The island of Ogygia, the poetic residence of Calypso, which is supposed to have been situated off these capes, has disappeared. South of Cutro were the rivers Targines, Arocho, Semirus, and Crotalus, now the *Tacina*, the *Crocchio*, the *Simmari* and the *Crotalo*. Scylacæum, now *Squillace*, gave the name of the Sinus Scylacæus to the modern Gulf of Squillace. The river Cæcinus is now called the *Ancinale*, and the Eleporus, which witnessed the sanguinary overthrow of the allied Greeks by Dionysius the elder, is now the *Calkipari*, which divides the province on this side from Calabria Ultra I. On the Mediterranean, the principal objects of interest are Terina, founded by Crotona, and destroyed by Hannibal, now *S. Eufemia*, which gave the name of Sinus Terinæus to the present Gulf of S. Eufemia; the river Lametis, now the *Lamato*; the Ager Taurianus, a name perpetuated by the modern town of *Tiriolo*; Hipponium, with its temple and grove of Proserpine, the most celebrated colony of Locri, afterwards memorable, under the Roman name of Vibona, as the residence of Cicero, and still known as *S. Pietro di Vivona*; Portus Herculis or Nicotere, which has preserved its name in the modern *Nicotera*; and the river Medina, now the *Mesima*, the boundary of the province on the western coast.—**CALABRIA ULTRA I.** is the southern province of the kingdom. The principal objects of classical interest on the Mediterranean coast are Metaurum now *Gioja*, on the right bank of the Metaurus Bruttiorum, now the *Marro*, in whose seven streams Orestes is said by one of the numerous traditions of his punishment, to have purified himself from his mother's blood; Mamertium, the modern *Oppido*; the Crataïs, now the *Solano*; the classical rock of Scylla which preserves its venerable name; the powerful Eubœan city of Rhegium, still the capital of the province under the name of *Reggio*; the promontory of Leucopetra, now the *Capo dell' Armi*; and the river Cæcinus, now the *Amendolea*, which divided the Rhegian from the

Locrian territory. On the eastern coast, beginning with the northern frontier, we recognise the Cocinthus Promontorium, which Polybius mentions as dividing the Ionian from the Sicilian sea, now *Punta di Stilo*; the Achæan city of Caulon, now *Castel-vetere*; the river Sagra, which witnessed the unexpected and disastrous overthrow of the Crotonians by the Locrians, now the *Alaro*; Roumechium, which figures in the history of the Epidaurian serpent, now *Roccella*; Castrum Minervæ, which claimed Idomeneus as its founder, now *Grotteria*; the rivers Locanus and Buthronus, now the *Locano* and *Novito*; the illustrious city of Locri Epizephyrii, one of the most ancient cities of Magna Græcia, which had Pindar for its poet, and Zaleucus for its lawgiver, and of which some ruins are yet visible near *Gerace*; Oria, another city attributed to Idomeneus, near *Bianco*; the Zephyrium Promontorium, now *Capo di Bruzzano*, which gave Locri its distinctive name of Epizephyrii; and Herculis Promontorium, now *Capo Spartivento*, the extreme point of Italy.

We will merely add to this brief summary of classical localities a few facts, illustrative of the remarks with which we set out, in reference to the ancient habits of the people whose boundaries we have endeavoured to define. In the neighbourhood of the Lake of Celano, the traveller will find the descendants of the Marsi still as celebrated for their skill as serpent charmers, as they were when Virgil sung of their enchantments and dexterity over the race of vipers and hydras. In the neighbourhood of the Pelasgic cities he will find the Greek costumes still worn as gracefully by the female peasantry as by the figures which adorn the vases of Magna Græcia. In many of the cities of Greek origin on the coast, he will see the hair of the young maiden coiled and braided, as if modelled on a statue of Græcian sculpture. In Apulia and in Calabria he will frequently find in daily use articles of costume, of which he will recognise the prototypes in the bas reliefs and paintings of Pompeii and Herculaneum. At Naples he will find the *Mimica* of the Greeks still in use, as the unspoken but expressive language of the great mass of the people. At Ischia and Procida he will see the national dance performed as of old to the sound of the timbrel, and in costumes which are completely Greek in all their accessories. In the agricultural districts, at a distance from the capital, he will find implements as primitive, and prejudices as inveterate as those which characterised the farmer of Roman times. The threshing-floors might have been formed on Virgil's precepts, and the ploughs have been constructed on the model which he has so minutely laid down in describing the "*formam curvi aratri.*" In all the ports of the southern coast he will recognise in the Phrygian cap and the capote of the sailors, the very patterns represented in the paintings of the Pompeii taverns. In some of the central provinces he will find the lower orders of the people living in caverns, like the Troglodytes of old. In some districts he will find the Greek element predominating in the language of the peasantry; in others he will recognise the

Latin in all its purity, without any admixture of a foreign dialect; and in others he will be struck by the prevalence of Oscan, and even of Samnite words. And though the traces of pagan worship, which long lingered in the remoter provinces, have now almost disappeared before the advance of civilisation, the Dionysiac procession is not without its representative at the great festival of Monte Vergine, and half a century has scarcely passed since the remnants of the worship of Priapus were extirpated from Isernia, one of the chief cities of the province of Molise.

3. GOVERNMENT.

The government is an unmixed and absolute hereditary monarchy. The administration consists of a council of state, corresponding to our privy council; a council of ministers, and two "consulte," one for the Continental Kingdom, the other for Sicily. The council of state, *Consiglio di Stato*, is composed of an unlimited number of members, who are appointed directly by the king from the ranks of the high nobility and the great officers of state. By a decree of 1848, the presidents of the superior courts of law, and the heads of some of the principal departments of government, were appointed extraordinary members of the council with the right of voting; and a councillor was appointed for each province, with the privilege of being present at all discussions on matters connected with the administration of his province. The meetings of the council are nominally presided over by the king, or the heir apparent; and in their absence, the duty is performed by a minister secretary of state who happens to be also a councillor, and who has received the king's commission to act as president. The council of state, thus constituted, has merely consultative functions, its chief duty being to give an opinion on all projects of law, decrees, and acts of the supreme government. The opinions of each member are duly entered in a minute book called the "protocollo," and are then submitted to the king, who adopts or rejects them at his pleasure. The council of ministers, *Consiglio de' Ministri*, is composed of the ministers secretaries of state, and is presided over by the president of the council, who is always a member of the council of state. There are eight ministries, each called a "*Ministero e real Segreteria di Stato*;" 1. The presidency of the council; 2. The ministry of foreign affairs; 3. Grace and justice; 4. Ecclesiastical affairs; 5. Interior; 6. Finance; 7. War and marine; 8. Police. All these ministers are of equal rank, except the president and such others as may also be councillors of state, who always take precedence of their colleagues. As in the council of state, the decisions of the council of ministers are subject to the veto of the king, and have no force until they have received his sanction. The two *Consulte di Stato* have simply consultative powers. The consulta for the Continental Kingdom is composed of 16 members; the consulta for Sicily is composed of 8 members, each having its respective president. Their duty is to examine and give their opinion (*parere*), either separately or collectively, on the general, provincial, S. Italy.

and commercial revenues, on commercial treaties, tariffs, and duties, on the administration of the public debt and the sinking fund, and on such other matters as may be referred to them by the king. In all affairs affecting the united kingdoms, the two consulte assemble together. They are then called the "*Consulta Generale del Regno*," and are presided over by one of the ministers who is a councillor of state, the two presidents assuming on these occasions the title of vice-presidents.

The provinces have a distinct, and in many respects a peculiar, system of administration, the leading features of which are at least as old as the Roman conquest of Southern Italy. I. For administrative purposes the 15 provinces are arranged in three classes, three being in the first class, seven in the second, and five in the third. The first class comprises Naples, Terra di Lavoro, and Principato Citra. The second class comprises Principato Ultra, Basilicata, Capitanata, Terra di Bari, Terra d'Otranto, Calabria Citra, and Calabria Ultra II. The third class comprises Calabria Ultra I., Molise, and the three Abruzzi. Each province, *Provincia*, is governed by an *Intendente*, corresponding to our viceroy or governor general. He is always a person of high rank, appointed directly by the king, and changed every three years. He has very extensive powers, being invested with the entire administration of his province, civil, military, and financial. He is assisted by a secretary general, and has his own privy council, called the "*Consiglio d'Intendenza*." This council is composed of 5 members in the three provinces of the first class, of 4 members in the seven provinces of the second class, and of 3 members in the five provinces of the third class. Each province has also a county council, called the "*Consiglio Provinciale*," composed of 20 members in the provinces of the first and second class, and of 15 members in those of the third class. They are nominated from the landed proprietors of the provinces by the comunal councils hereafter to be described, and are chosen by the king from the lists submitted to him, very much in the same manner as our sheriffs are selected. This provincial council assembles once a year, for a space not exceeding 20 days, to examine the accounts of the province, to appoint deputies for the administration of the provincial funds, and to recommend local improvements. By the decree of 1848, the provincial councils were empowered, at the close of their session, to select, from the principal proprietors of the province, three persons as candidates for the office of councillor of state. From the list of names thus submitted, the king selects one councillor for each province; his duty, as we have already said, being to sit in the council of state in all discussions connected with his province. II. Each province is divided into districts or *distretti*, each of which contains a certain number of *comuni*, which form the basis of the whole system. There are 38 *distretti* in the kingdom, arranged in three classes. The first class includes 12, — Altamura, Barletta, Casoria, Castellammare, Castrovillari, Gaeta, Lanciano, Monteleone, Nola, Pozzuoli, Sora, and Taranto. The second class includes 14, — Ariano, Brindisi, Gerace, Isernia, Lagonegro, Matera,

Melfi, Paola, Penne, Piedimonte, La Sala, Sansevero, Solmona, and Il Vasto. The third class includes 12, — S. Angelo de' Lombardi, Avezzano, Bovino, Campagna, Cittaducale, Cotrone, Gallipoli, Larino, Nicastro, Palme, Rossano, and Il Vallo. Each of these distretti is governed by a Sottintendente, who resides at the chief town, or capoluogo, of his distretto. He is appointed by the king on the recommendation of the minister of the interior, and is under the immediate orders of the governor or Intendente, his duty being to promulgate and carry into execution the "ordinances" and "instructions" of the latter in the district under his charge, and to receive and report on the presentments and petitions submitted to him by the comuni. Each distretto has a council called the "Consiglio Distrettuale," composed of a president and 10 members; the president is nominated by the minister of the interior, and appointed by the king; the members are chosen by the king from a list of the local proprietors drawn up by the comunali councils. This district council meets once a year, for a space not exceeding 15 days, for the purpose of examining and reporting to the provincial council on all matters of local interest. III. Each distretto, as we have already remarked, comprehends a certain number of *comuni* according to its size. These *comuni* are arranged in three classes: 1. those which have a population of 6000 souls or upwards, an ordinary revenue of 5000 ducats per annum, or are the residence of the intendenza, or the seat of the law courts of the province; 2. those which have a population of 3000 to 6000 souls; 3. those which have a population of less than 4000. Each *comune* is governed by a Sindaco, assisted by two Eletti, and a communal council, called the "Decurionato." This council corresponds to our corporation; the Sindaco answering to our mayor, and the Eletti to our aldermen. It is one of the most ancient institutions of the kingdom, and it contains the germ of those municipal liberties which have survived all the changes of dynasties which the kingdom has witnessed since the time of the Roman municipalities. The Sindaco has the management of all the minor affairs of the *comune*, and the control of the public establishments; he superintends the registration of births, marriages, and deaths, and is responsible for the commissariat of the troops quartered in the *comune*, in the absence of the military commissary. He is also the president of the communal council, and when there is no justice of the peace or "Regio Giudice," he has local jurisdiction in minor causes, civil as well as criminal. The Eletti act as his deputies, and as commissioners of police. The communal council, or "Decurionato," is composed of not more than 30 members in the *comuni* of the first class, where 3 are appointed for every thousand inhabitants; in the smaller *comuni*, it is composed of 8 or 10 members according to the population. The inhabitants at large, including the class of artisans as well as professional men, landholders, and farmers, are eligible to be members of this council, provided they possess a certain qualification. In the *comuni* of the first class, the qualification is a taxable income of 24 ducats per annum, or the practice of one of the liberal professions

for 5 years consecutively ; in those of the second and third class, it is a taxable income of 18 and 12 ducats respectively, the exercise of some profession or trade, or the occupation of a farm of a certain size. The names of the members thus qualified are selected by ballot ; and from the lists thus drawn up, the king nominates the members in the comuni of the first and second class, and the Intendente nominates them in the third class. One fourth of the members go out annually. At least one third must be able to read and write, and they cannot deliberate unless two thirds of their number be present. The Sindaco, and in his absence one of the eletti, presides over their meetings, which are held once a month. The duty of this comunal council is to fix the local rates, elect the Sindaco and other municipal officers, administer the local revenues subject to the Intendente of the province, and to submit to the king the names of the notables and proprietors whom they may consider eligible to be appointed members of the provincial and district councils, — a remarkable privilege, of which there are few examples now extant in the other states of Italy.

4. JUSTICE.

The code of law now in force is that established by Ferdinand I. on the basis of the French civil and commercial codes. The functions of the different courts are defined partly by the organic laws of 1817, by which all the old local tribunals and jurisdictions, with their complicated labyrinth of privileges and exemptions, which dated from feudal times, were entirely abolished, and partly by decrees issued in subsequent years. The judicial system thus established will be better understood if we begin our description with the minor and local courts.

1. In the provinces each comune, and in Naples each quarter of the city, has a magistrate, called the *Conciliatore*, corresponding to our justice of the peace, who holds courts of arbitration, in which he acts as umpire, to prevent people from going to law for trifling causes. He has power to decide all minor disputes of personal interest, and all actions for sums below 6 ducats, without appeal. He is selected by the comunal council or "Decurionato" from the highest class of citizens, including ecclesiastics, and is appointed by the king for three years, but is eligible for re-election. 2. Each distretto has a judge called *Giudice d'Istruzione*, assisted by a chancellor, both nominated by the king. His duty is to collect evidence against criminals, to investigate all charges of misdemeanour, and to prosecute in the local courts. In Naples, these duties are performed by the commissioners of police. 3. The distretti are subdivided, for purposes of police, into small circles, or circondari, of which there are 525 in the continental portion of the kingdom. Each circondario has a judge called the *Giudice di Circondario*, corresponding to our police magistrate, who decides without appeal all civil actions, to the amount of 20 ducats, and with appeal to the amount of 30 ducats. He also decides on all infractions of the revenue laws, all

minor matters of correctional police, examines and reports upon the evidence upon which prisoners are committed for trial for the graver crimes, and has the general control of the police in his circondario. These magistrates, who amount in number to 525, are appointed by the king for 3 years, but are eligible for re-election. They are divided into three classes. Those of the first class reside in the capital of the province; those of the second in the chief town of the distretto when the population exceeds 15,000 souls; those of the third in the chief town of the circondario when the population is less than that amount. 4. Each province has a civil and a criminal court. The civil court, *Tribunale Civile*, has a president and three judges, a royal procurator, and a chancellor, except in the province of Naples, and the Terra di Lavoro, where the court is subdivided into several chambers (*camere*), and consists of a president, 3 vice-presidents, 12 judges, a procurator, 3 substitutes, a chancellor, and 3 vice-chancellors. This civil tribunal is a court of first instance for all civil actions except those which, by the organic law of 1817, are placed under the jurisdiction of the *Giudice di Circondario*, the excise authorities, and other departmental judges. It is also a court of appeal from the judges of the circondario in all civil actions for sums exceeding 20 ducats, and in all mercantile actions where there is no commercial tribunal in the province. From this civil tribunal there is an appeal to the supreme court of justice in the capital. 5. The criminal court, *Gran Corte Criminale*, is composed of a president, 6 judges, a procurator-general, and a chancellor, in each province, except in those of Naples and the Terra di Lavoro, where the judges, as in the civil courts already mentioned, are more numerous; and except also in the cities of Avellino, Lucera, and Salerno, where the procurator-general is allowed a substitute. It is a court of first instance in all criminal cases of a serious character, except military offences, and crimes which are subject to the jurisdiction of the special courts hereafter to be noticed. It is also a court of appeal from the judgments of the *Giudice di Circondario* in matters of correctional police and other criminal causes. From their decision in cases of first instance there is an appeal to the supreme court of justice, but their decisions in cases of appeal are final except under peculiar circumstances. 6. There are three commercial courts, *Tribunali di Commercio*, each established in the centre of some great commercial or agricultural district, viz.—Naples, Foggia, and Monteleone. Each of these courts has a president, 4 judges, and 5 assistants, all chosen from the class of merchants, and a chancellor. They have the decision of all causes connected with commerce by sea and land. 7. There are 4 grand civil courts, *Gran Corti Civili*, for the whole kingdom, which hold their sittings at Naples, Aquila, Trani, and Catanzaro. They are the courts of appeal from the civil and commercial courts, and have jurisdiction in cases of bankruptcy, and in all points of law which may be referred to them by the inferior courts. They have each a president, 6 judges, a procurator-general, and a chancellor, except the

court of Naples, which is divided into 3 chambers, and has a president, 2 vice-presidents, 21 judges, a procurator-general, 2 substitutes, a chancellor, and 2 vice-chancellors. The jurisdiction of the Naples court embraces the Provincia di Napoli, the Terra di Lavoro, Principato Citra and Ultra, the Molise, Capitanata, and Basilicata. The Aquila court has jurisdiction over the three Abruzzi; that of Trani has jurisdiction over the province of Bari and the Terra d'Otranto; and that of Catanzaro has jurisdiction over the three Calabrias. 8. The supreme court of justice, *Corte Suprema di Giustizia*, formerly called the Court of Cassation, is the highest court in the kingdom. It is therefore the last court of appeal, and has jurisdiction both criminal and civil. It was established in 1809, for the express purpose of revising all errors of law and equity committed by the judges of the inferior courts, and its functions and power were defined by the organic law of 1817. It consists of a president, 2 vice-presidents, 16 judges, and a royal procurator-general, and is divided into 2 chambers, one for civil, the other for criminal causes. 9. The special courts, *Graz Corti Speciali*, are composed of 8 judges of the criminal courts, who are appointed by commission, and invested with special powers for the trial of offences against the state, such as high treason, forgeries, coining, secret associations, acts of public violence, escapes from prison, &c. There is no appeal from their decisions, but they have the power, if they see fit, of recommending to the king's mercy the criminals whom they may condemn. The number of causes brought annually before the civil tribunals is said to be about 48,000. The number of decisions is about 47,000. The number of appeals to the upper courts is 10,000, and to the lower courts about 12,000.

5. REVENUE.

The total average revenue of the united kingdom of the Two Sicilies is about four millions and a half sterling, of which Sicily contributes about one-ninth. The expenditure for several years has seldom been within the income, and in some years it has materially exceeded it. In 1831 the revenue in English money was 4,441,667*l.*, and the expenditure 4,976,090*l.* In 1846 and 1847, the revenue was 4,657,171*l.*, and the expenditure 4,604,868*l.*, leaving a surplus in each year of 52,303*l.* But the abolition, in 1847, of one-third of the duty on salt, and of the remaining duty on corn mills, converted this surplus into a deficit of 270,990*l.*, which was increased by a falling off in the indirect taxes and other sources of income to the extent of 321,031*l.* The suspension of the contribution from Sicily in 1848, caused a further deficiency of 533,333*l.*, making a total deficiency of 1,125,354*l.* It was proposed to reduce this large amount by appropriating the sum of 266,666*l.* set aside for the sinking fund, and by raising 250,000*l.* by forced loan; but the latter scheme having been abandoned, the ascertained deficiency in 1849, as reduced by the appropriation of the sinking fund, was 858,688*l.* The contribution of Sicily to the general

revenue of the kingdom constitutes, as we have said above, about one-ninth of the whole amount. Of the revenue derived from the mainland more than four-ninths are produced by the government monopolies or "taxes farmed," and very nearly three-fifths of the remainder are raised by a land-tax. The other chief sources of revenue are the lottery, the stamp tax, the public domains, and a deduction of 10 per cent. from the salaries of public officers. The various items are stated in detail in the ministerial programme for 1847, which gives a complete and very interesting view of all the sources of Neapolitan revenue. The items are as follows:—Land tax, 1,273,540*l.*; taxes farmed, 1,875,970*l.* (*viz.*, customs, 733,333*l.*; civic dues, being an excise on articles of consumption, 366,665*l.*; tobacco, 177,333*l.*; salt, 543,440*l.*; ice or snow, 13,023*l.*; gunpowder, 31,010*l.*; playing cards, 2,833*l.*; compensation from farmers, 8,333*l.*); corn mills (since abolished), 104,325*l.*; lottery, 222,815*l.*; stamps and registers, 213,135*l.*; per centage on the salaries of civil and military officers, 161,165*l.*; public domains, 101,295*l.*; post-office, 46,666*l.*; railroads, 31,666*l.*; miscellaneous, 30,390*l.*; communal tax, 28,925*l.*; game licenses, woods and forests, 16,636*l.*; discount bank, 10,000*l.*; mint and coinage, 8,185*l.*; royal printing office, 3,910*l.*; contribution of Sicily, 528,548*l.*; making a total of 4,657,171*l.* We have no means of contrasting this estimate with the expenditure of the same year; but the following items published by the government for a former year, will give a general idea of the distribution of the expenditure among the different branches of administration:—Finance department, including the interest of the treasury debt, 2,545,070*l.*; the army, 1,254,090*l.*; the navy, 264,690*l.*; interior, 340,000*l.*; civil list, 337,620*l.*; justice, 125,160*l.*; foreign affairs, 59,160*l.*; police, 42,500*l.*; ecclesiastical department and education, 7,800*l.*

The funded debt previous to 1820 was 4,733,333*l.*; in 1821 this was augmented by two new loans, amounting to 1,590,750*l.*, contracted with the Rothschilds of London. In 1826, the debt had increased to 17,302,833*l.*; in 1847, it was 13,868,189*l.* In 1844 a royal decree was issued, reducing the interest on the debt from 5 to 4 per cent., but giving the holders who preferred reimbursement to the conversion into a new 4 per cent. stock, the power of claiming repayment at par, by lots to be drawn twice a year. This decree failed to accomplish the object in view; it was therefore suspended in 1847. At that time, holders to the amount of 860,110*l.* had claimed payment in cash at par, while the amount on which the reduction of interest was consented to was only 245,300*l.* In 1833, the sinking fund was reduced to 83,333*l.*, and applied to the reduction of the debt.

6. ARMY AND NAVY.

The continental provinces are arranged in six military districts, exclusive of the capital, each being under the command of a general of division. The troops are raised by conscription,

extending from the age of 18 to that of 25. There are no exemptions, but the power of obtaining a substitute is legalised at the fixed sum of 240 ducats, which the substitute is bound to invest in the purchase of a deferred annuity. Every soldier in the line can claim his discharge at the expiration of 5 years' service, on the understanding that he is liable to be called out again in case of emergency. In the cavalry, artillery, and gendarmerie, the period of service is 8 years, but the discharge is then final and complete. The peace establishment is generally stated to be 45,000 men, and the war establishment is supposed to be about 65,000; but the figures vary from year to year, according to circumstances; and in recent years the total force, including officers, has seldom been less, on an average, than 56,000 men. In 1845, the infantry numbered 39,289 rank and file, and 1,621 officers; the cavalry numbered 5,298 men, and 375 officers; the artillery numbered 8,068 men, and 173 officers; and the engineers numbered 1,428 men, and 60 officers; making a total of 56,312. The infantry comprises 2 regiments of grenadier guards, 1 regiment of jager guards, 13 regiments of foot, 7 battalions of jagers, 4 regiments of Swiss, (each containing 1,591 men and 69 officers, amounting together to 7,640 men, exclusive of a recent increase by new recruits); a brigade of veterans, and the gendarmerie or armed police, who number 6,800 men. The cavalry consists of the king's body guard, 2 regiments of hussar guards, 3 regiments of dragoons, 2 of lancers, and a regiment of mounted gendarmes. The artillery consists of 2 regiments, a body of coast artillery numbering 3,298 men, a company of horse artillery attached to the royal guards, and some minor battalions which it is unnecessary to specify. It has for years been a peculiarity of the military system of Naples, that certain regiments in time of peace are permanently quartered in the military districts in which they are raised, precisely as our household troops are stationed in the metropolis.

The navy has been entirely reorganised—we might almost say, entirely created—within the last few years by the present king, who has had the sagacity to recognise the value of steam as the best means of defence to so vast a line of coast. In a country so destitute of natural harbours, the superiority of a steam squadron to the old line-of-battle ships, which formerly encumbered the arsenal of Naples, is too obvious to require comment. At the present time the navy comprises but one ship of the line, the *Vesuvius*, of 80 guns (the old *Capri*, so long familiar to travellers, having been recently condemned); 5 frigates, 2 of 60 guns, and 3 of 44; a corvette of 22 guns; 5 brigs of 20, 2 sloops of 14, and 1 of 10 guns. The steam squadron consists of 10 frigates of 300 horse-power each, 4 of 200 horse-power, 1 of 150, and 7 others of inferior force. The number of seamen is 3,378 exclusive of the officers, who number 63. The marines number 1,361 in officers and men; and there is a small body of 58 men distributed among the fleet under the name of artificers. The total number of men and officers is therefore 4,860.

7. ECCLESIASTICAL ESTABLISHMENT.

The ecclesiastical jurisdiction was defined by a concordat agreed upon, in 1818, between Cardinal Consalvi on behalf of Pius VII., and the Cavaliere de' Medici on the part of Ferdinand I. The Roman Catholic religion is therein declared to be the exclusive religion of the country. The church establishment of the continental provinces, as then settled by the union of several of the smaller sees, consists of 19 archbishoprics, 64 bishoprics, 3 abbacies, 72 clerical seminaries, and 3,746 parishes. The *Archbishoprics* are those of Naples, Acerenza and Matera, Amalfi, Bari, Brindisi, Capua, Chieti, Conza, Cosenza, Lanciano, Manfredonia, Otranto, Reggio, Rossano, Salerno, Santa Severina, Sorrento, Taranto, Trani. The *Bishoprics* are S. Agata de Goti and Acerra; Andria; S. Angelo de' Lombardi and Bisaccia; Anglona and Tursi; Aquila; Ariano; Ascoli and Cernigola; Avellino; Aversa; Bisignano and San Marco; Bitonto and Ruvo; Bojano; Bova; Bovino; Calvi and Teano; Capaccio; Cariati; Caserta; Cassano; Castellammare; Castellaneta; Catanzaro; Cava and Sarno; Cerreto Teleso and Alife; Conversano; Cotrone; Gaeta; Gallipoli and Nardò; Gerace; Gravina and Montepeloso; Ischia; Isernia; Lacedonia; Larino; Lecce; Lucera; Marsi; Melfi and Rapolla; Mileto; Molfetta Giovenazzo and Terlizzi; Monopoli; Muro; Nicastro; Nola; Nusco; Oppido; Oria; Penne and Atri; Policastro; Potenza and Marsico; Pozzuoli; Sansevero; Sessa; Solmona and Valva; Sora Aquino and Pontecorvo; Squillace; Teramo; Termoli; Tricarico; Trivento; Troja; Tropea and Nicotera; Ugento; Venosa. The *Abbacies* are Monte Casino, SS. Trinità della Cava, and Montevergine. Each diocese has its own independent administration, consisting of the bishop as president, and two canons, who are elected every three years by the chapter of the diocese. The archbishop of Naples is always a cardinal. When the monastic orders were partially suppressed in 1807, the number of ecclesiastics was 98,000, of whom 25,000 were monks, and 26,000 nuns. The orders were restored in 1814, but they have not yet recovered their former numbers. In 1832, the secular clergy were 27,622, the monks 11,838, the nuns 10,299, making together 49,759. In 1840, they had increased to 53,033; the secular clergy being 29,785, and the regulars 23,250, viz. 12,751 monks and 10,499 nuns. There are about 2,000 Jews in the kingdom, but they are not allowed to acquire a domicile. A Protestant chapel is tolerated at Naples in the house of the British consul, for the use of English travellers. Several of the Albanian colonies in the Calabrias and Apulia, which are said to number 80,000 souls, still follow the Greek ritual, but acknowledge the Pope as their spiritual head. Three parish churches in Naples are set apart for the use of foreigners in communion with Rome, one for the Genoese, one for the Florentines, and one for the Greeks.

8. EDUCATION.

The superintendence of public instruction in the continental part of the kingdom is vested in a supreme junta, or board of education

at Naples, consisting of the president of the university, and six of the professors, who are mostly ecclesiastics, and are selected by the king. Acting under this board, there is a commission in the chief town of each province, consisting of three members, recommended by the intendente, and appointed by the king. On the returns of these local commissioners the president of the central board, at the close of every year, draws up a report on the state of education in the kingdom generally, and presents it to the minister of the interior. By the French law an elementary school was established in every *comune* in the kingdom. At the restoration about 100,000 children were receiving instruction in these schools, but they have since become much neglected, and have fallen off, not only in the numbers of the pupils, but in the quality of the instruction. Many of them have ceased to exist; nothing but reading and writing are taught in those which still survive under the care of the parish priest; and in the female schools very few of the girls receive any other instruction than knitting and sewing. Under these circumstances, it is superfluous to add that the bulk of the Neapolitan population are less educated than any other people of Italy. For the middle class there are 33 secondary schools and 12 royal colleges, most of which, when in an active state, are academies attached to monasteries and superintended by monks. In addition to these there are five lyceums, at Naples, Salerno, Aquila, Bari, and Catanzaro, in which the course of education is academical and the minor degrees may be obtained. Finally there is the university of Naples, founded in 1224, the only university in the kingdom on this side the Faro, which has, on an average, about 1500 students. To this university no less than 54 professors are attached, 8 for theology, 8 for jurisprudence, 8 for philosophy and literature, 14 for physical and mathematical science, and 16 for medicine. Some of these professors have obtained a European reputation by their scientific discoveries; and where so many of the teachers are ecclesiastics it is not surprising to find that the instruction given in mathematics, the physical sciences, and medicine, is of a superior quality to that given in history, philosophy, and philology. The salaries of the professors, who are bound to give one lecture daily, are extremely small, varying from 300 to 400 ducats (from 50*l.* to 67*l.* per annum), while their fees seldom exceed 50 ducats (about 8*l.* 8*s.*), so that they are obliged to make up their income by private tuition, of which many of the richer students are only too glad to avail themselves. Students for the church are mostly educated at the urban and diocesan seminaries in Naples, which number together about 250 pupils. The military college and the military school have, on an average, about 350 pupils. The naval college has seldom 50. The Chinese college, which is fully described in the body of this work, has seldom more than half a dozen pupils. The lyceum of Naples, called the Real Liceo di S. Salvatore, educates young men for the university. The Collegio di S. Sebastiano, directed by the Jesuits, is devoted to the education of the children of the nobility, and has a high reputation for mathematics. The religious discipline of the students, in the university and the

colleges of all classes, is as much, if not more regarded, than their regular attendance on the lectures. Each student is compelled to belong to some religious "congregation," and a certificate of the fact must be produced before he can obtain permission to reside. He is bound to attend this congregation on every holiday, and to present to a commission of four ecclesiastics, once a month, a certificate of attendance from the prefect of the congregation. No student can obtain a degree unless he has attended his congregation regularly for at least eight months previously, and the same period of attendance is required for each successive degree. The number of holidays is a serious interruption to profitable study. The Thursday in each week is a holiday in all schools, unless there be a church festival in the week; at Easter there is a vacation of three weeks, and at midsummer there is a vacation of four months. For female education, in the higher ranks of society, there are two establishments at Naples, both bearing the name of Queen Isabella, one at the Real Casa de' Miracoli, the other at S. Marcellino. About 300 young ladies are educated in these institutions.

9. AGRICULTURE.

The kingdom of Naples is so highly favoured by nature in regard both to climate and to soil, that, though it may seem a paradox, the slow progress which agriculture has made within its territory as a practical science, is partly attributable to these natural advantages. Other causes, indeed, unconnected with the physical character of the country, and wholly beyond the control of the cultivator of the soil, have been for centuries in operation, the effect of which has been to give a forced direction to the labours of the husbandman, or to paralyse his industry at its source. As these causes have exercised so wide an influence on Neapolitan agriculture, we shall in the first place enumerate a few of their details, reserving for a more ample notice hereafter, that one which has become historical in connection with the forced migration of the flocks, and with the remarkable system of state policy from which, for nearly four centuries, it derived an unnatural vitality. Foremost among the influences which proved most pernicious to agriculture in former times, but are now happily abolished, were the feudal rights, which reduced the farmer to the condition of a serf, and presented an insurmountable obstacle to the improvement of the soil. Down to the close of the last century the land was possessed chiefly by the communes, by the religious houses, by the nobility, and by the king in his baronial capacity, the crown being the heir to all barons who left no relatives within the third degree. The baronial privileges embraced not only criminal jurisdiction in the respective lordships, even to the extent of capital punishment, but the right to a tenth of everything grown within the lordship, the exclusive power of possessing an oil press, a mill, a butchers' shop, an inn, a dove-cot, an oven, and in many cases a fountain, all of which were let to the highest bidder at a public auction. When the lordship was situated on the coast, these privileges were

augmented by rights of salvage, anchorage, and fishery; and where it consisted of woodland tracts or pasture land, the privileges included the right of forming sheep walks, dairies, and stud farms. The baron's private possessions in the lordship were farmed for a third or one half of the produce, while his subjects were called upon to pay heavy taxes to the crown, from which he was himself exempt. To complete this catalogue of exactions, and make them odious by a sense of injury and degradation, the baron possessed the privilege of anticipating his subjects in the rights of marriage; a privilege which, like other relics of a barbarous age, was seldom claimed in person in modern times, but was always demanded in the form of a money fine. In those instances in which a baron resided upon his property, and administered his vast powers with forbearance and discretion, the farmers generally became reconciled to his patriarchal rule; but when oppression on the part of the lord or his steward rendered all redress impossible from a man who was the judge in his own court, the farmers emigrated to another lordship; so that an estate sometimes became depopulated in a single lifetime, and the owner reduced to a state of ruin. The crown lands, especially, under the feudal system, presented a striking example of these evils. Far removed from the observation of the sovereign, and left to the care of a governor without salary, whose object was to enrich himself by any means within his power, they fell rapidly into decay, and some of the finest land in the kingdom was thrown out of cultivation by the voluntary expatriation of the inhabitants. Passing over for the present the periodical migration of the flocks, which will be found to have exercised a fatal influence on the freedom of the farmer, we proceed to consider the physical causes arising from the soil and climate, which have been scarcely less prejudicial to agriculture as a science. From a very early period the facility of raising vineyards at little labour and expense, induced the cultivator to prefer the vine as a source of profit. So wedded have been the people to this practice, that in many provinces where vineyards have existed from time immemorial, nothing but the vine is now thought of, though the wine which it produces may be of little value beyond the locality. Thus vast districts, peculiarly fitted for the production of corn, oil, and silk, are rendered comparatively valueless, because no such crops have been raised upon them before, and because the farmer cannot be persuaded to relinquish a system which is sacred in his eyes, as having been the system of his forefathers. Next to the vine, the crops which are the most commonly raised are olives, maize, and beans. The olive is one of the staple productions of the country, and is met with everywhere; but as it requires a particular treatment, we shall abstain from noticing it further until we describe the special crops. Maize and beans, which are of universal occurrence, especially in the warmer districts, require less skill on the part of the cultivator. Maize-bread is the only bread known to the bulk of the people in many provinces; and beans in most parts of the kingdom constitute a large proportion of

the vegetable food of the lower orders. The green food for cattle, which are generally stall fed, is raised without an effort on the richer soils; and as lupins mixed with straw form the chief food of horses, the farmer has no demand for hay and corn, which are luxuries known only to the horses of the nobility, who derive their supplies from their own estates. Under these circumstances, it is unnecessary to say that in a large portion of the kingdom the husbandry is still in a very primitive condition. Everything, in fact, has been left to nature, to whose prodigality the land owes more than to the skill or industry of man. In many of the tracts where corn is grown, excepting always the metropolitan provinces, manuring and artificial grasses are equally disregarded, the whole system presenting one unvarying round of corn and fallow. Pasture grounds under such a system have never existed except among the mountains, and on the properties of the wealthy nobles and the larger towns. Grass lands for mowing have been equally unknown; and as we have mentioned the word, we may here remark that, even at this day in the capital, mowing is so little understood, that a lawn which an English labourer would mow in a few hours is always cut with the knife, a handful at a time, half-a-dozen men being required for the operation, and consuming at least two days in performing it.

Though the practice of agriculture has been thus impeded and neglected in the kingdom generally, the theoretical part of the science has for some years past been studied with intelligence and care; and numerous are the works which have issued from the press of Naples, all testifying to the talent and ability with which the educated classes are now studying the subject. But, as Signor Rotonde has well observed, it is not by the scientific experiments of professors, nor by the elaborate reports of academies and societies, that any practical amendment can be hoped for in such a country. The lessons which they inculcate must be made intelligible to the cultivators themselves before any real good can be effected; and without subscribing to his theory that the parish priests and the monks would be the best instruments for weaning the Neapolitan farmer from his prejudices, and for diffusing sound agricultural instruction among the class which needs it most, we cannot hesitate to agree with him that the improvement hitherto has been proceeding at the wrong end of the social scale, and that the means of reaching the local worker are yet to be discovered. The total area of the continental kingdom, according to this intelligent writer, contains 25,275,645 moggie; which, calculating 5 moggie to 4 English acres, will give a superficies of 20,220,516 acres. From this he deducts, for towns, villages, water-courses, roads and places incapable of cultivation, 5,275,645 moggie, or 4,220,516 acres, which will leave 16,000,000 acres of productive land. Of these, 2,265,028 acres are forest lands; so that the amount fit for cultivation is 14,288,715 moggie, or 13,734,972 English acres. Of this quantity the returns of the land-tax show that 11,430,972 acres are actually cultivated; so that no less than

2,304,000 acres, an extent of surface which is nearly equal to that of the largest province in the kingdom, still remain to be brought under cultivation. Signor Granata, the able professor of practical chemistry and agriculture in the University of Naples, in his work on the Rural Economy of the Kingdom, classifies the agriculture of the continental provinces under three distinct systems, two of which have arisen from the local circumstances of the country and its climate, while the third has been caused by the measures of the government. The first he calls the Mountain system; the second, the Campanian system; the third, the Apulian system; which is better known by the historical name of the "Tavoliere di Puglia." It will be convenient, in our brief summary, to follow this classification, as affording the means of combining some of his details with the results of our own observations and inquiries, and as enabling us to avoid repetition in taking a general view of the whole subject.

The *Mountain System* includes the cultivated districts of the kingdom generally, with the exception of the plains of Campania and Apulia. It therefore embraces by far the largest portion of the kingdom, comprising a vast tract of country, which is necessarily elevated and exposed to considerable variations of climate; but the term must not be supposed to apply to the higher ranges of the mountain chain which occupies the centre of the kingdom. The farms in this class are of small extent, varying from 2 to 7 English acres. The rotation generally begins with spring wheat or maize. When the summer crop is gathered in, the ground is prepared for wheat, which is sown in autumn. This is followed in the second year by a second crop of wheat, or, if the ground be considerably elevated, by a crop of barley, oats, or beans. Two years of rest succeed, during which the herbage which springs up upon the stubble is grazed down by sheep. In recent years, an improved system has been introduced, in which the rotation on light soils is as follows: 1st year fallow, with maize or potatoes; 2nd wheat; 3rd rye; while on strong soils manured by sheep, it is in the 1st year fallow with potatoes; in the 2nd wheat; in the 3rd beans; in the 4th barley.

The *Campanian System* prevails from the Bay of Gaeta to Sorrento, including the islands of the Bay of Naples. It embraces the fertile province of Terra di Lavoro and the Provincia di Napoli, the whole, in short, of that region to which the Romans gave the name of Campania Felix. It differs from the mountain system in the larger size of the farms, in the advantages of a light and rich volcanic soil aided in many parts by subterranean heat, and in the abundance of manure. There is therefore no fallow in the rotation of crops, the ground being kept from year to year in a state of high production. So invariable is this rule in the immediate neighbourhood of Naples, where every acre of the plain is valuable as market gardens, that the surface is covered with small raised beds which are never allowed to remain idle, and are kept continually irrigated by well-water, raised by a chain of buckets, or by a lever resembling the

shade of Egypt. The characteristic feature of the Campanian system, is the cultivation of grain crops under the shade of trees. This practice has frequently been described by travellers as a proof of bad farming; but a little inquiry into the facts would have proved the injustice of such a censure, and the danger of generalising on the idea that the system of England must necessarily be applicable to a southern country. In this district it is found by experience that the soil, when protected by the shade of trees, produces both grain and grass of better quality, though somewhat less in quantity, than that which is entirely open to the sun's rays. But this deficiency in the amount of the crop is more than compensated by the power given to the farmer by these "*terreni arbustati*" to combine arable husbandry with the cultivation of the vine, the olive, the mulberry, and the orange. If he prefer the vine, he plants elms or poplars on which to train it; if the olive tree or the mulberry be the object of his choice, he plants it in rows from 30 to 40 feet apart, thus leaving ample room for raising a crop of corn or of green food between them. In many farms, another permanent crop is obtained by the introduction of the pine tree, which towers over all other trees without depriving them of sunshine, and is a source of considerable profit in a country where its fruit is considered one of the delicacies of the table. To save the roots of these trees from damage in cultivating the ground, large spaces are purposely left untouched by the plough; but even with this loss, which in an extensive farm sometimes amounts to a considerable area, the crop raised, whether it be corn, or grass, or clover, is calculated to be within one third of that grown in the open field. The rotation in these farms, especially when they are in the hands of the wealthier class of agriculturists is managed with great skill; and the nature of the cultivation, embracing as it does such a variety of produce in corn, wine, silk, olives, flax, legumes, and artificial grasses, is the best proof that there is no lack of industry when the system is thoroughly carried out. In the beginning of October, red clover and other artificial grasses, rape, or lupins are raised on soiling, in order to provide green food for cattle from December to March. In April, the land is ploughed in the larger farms, and simply turned with the hoe in the smaller ones. Maize is then sown in the furrows; with beans, potatoes, or gourds in the spaces between the maize. When these summer crops are gathered in, wheat is sown. Sometimes hemp takes the place of maize in the first year, and spring wheat in the second, when the ground is manured by sheep. Another rotation in frequent use is, hemp with manure in the 1st year; wheat in the 2nd; spring wheat in the 3rd; and wheat in the 4th. Between the harvest and the seed time, the vintage and the olive crops are got in; and where the mulberry is cultivated, the silk is collected between the hay and corn harvests. It is calculated that the land thus cultivated yields on an average fifteenfold per *moggio*, which is equal to about eighteenfold on the English acre.

The *Apulian System*, well known as that of the "*Tavoliere*," is

peculiar to the great plain of Apulia, which now forms the province of Capitanata and part of that of Bari. This district, which is about 60 miles long and 30 broad, presents a vast, undulating, treeless plain, occasionally diversified with hillocks, and wholly in pasture. In summer it is arid and parched, and the numerous rivulets which intersect it are dried up; but in winter it is covered with humidity and clothed with luxuriant herbage. The soil is a thin layer of vegetable earth, on an argillaceous bed, sometimes deep and rich, but in many parts only 2 feet thick, resting partly on Apennine limestone, and partly on a deep bed of gravel mixed with clay, forming a kind of argillaceous breccia. From the earliest times the Samnite shepherds were accustomed to resort to this plain for the winter pasturage of their flocks. When the Romans became masters of Southern Italy, they imposed a fixed tribute on the right of grazing upon the plain. This tribute must have produced a material increase to the revenues of the state, for we have the authority of Horace for the fact that the migration of the flocks in his time was not only a custom but a necessity of the country: —

“ Pecusve Calabris ante sidus fervidum
Lucana mutet pascua.”

The tax was continued by the Lombards, the Greeks, and the Normans, peculiar privileges being granted to the shepherds from time to time, to reconcile them to the exaction. Under Ladislaus, Joanna II., and René, the last three sovereigns of the House of Anjou, the tribute assumed the character of a tax upon cattle throughout the whole kingdom, viz. 20 golden ducats for 100 oxen, and 2 ducats for 100 sheep. Up to this time, the migration of the flocks, whatever the sum payable as tribute, had been purely voluntary. In 1442, the year after his accession, Alfonso I. of Aragon, in order to replenish his revenue, which had become exhausted in his long wars with the expiring dynasty of Anjou, determined to make the migration *compulsory*. To reconcile the farmers to this despotic innovation on their liberty, his minister, Montluber, was authorised to reduce the price of salt in their favour, and to grant them various immunities and privileges, among which were exemption from the tolls exacted by the barons from their fiefs, exemption from the excise levied by the crown upon articles of food, the protection of their produce by the prohibition of imports of wool and cheese, the right of being represented in a sort of pastoral parliament at Foggia, and the maintenance of commodious roads, at the expense of the state, for the safe passage of their flocks. Thus the Spanish *Mesta*, with all its evils, political, moral, and material, became transplanted from the Sierra Nevada to the plain of Apulia. The plain itself, according to the calculations of Montluber, was capable of affording pasturage to about 922,000 sheep, allowing 60 acres to every 100 head. An ox, a cow, a horse, or a mule was reckoned as ten sheep, an ass as five, a pig as two and a half; three calves were considered equivalent to two

cows, three foals to two horses, and two old sheep or two lambs to one young sheep after the first shearing. The concourse of cattle which the new law brought into the plain soon made the crown lands insufficient for their accommodation. To meet this deficiency Alfonso purchased the right of grazing on the lands of the neighbouring barons, convents, and townships, distinguishing these tracts from the Tavoliere by the name of "ristori." These new pastures were estimated to supply food for 268,740 sheep. Two other tracts of pasturage were subsequently added, one near Lecce in the Terra d' Otranto, the other in the Abruzzi, each capable of accommodating about 25,000 sheep. [The total number, therefore, for which pasturage was provided, was very nearly 1,241,000. The price paid by the farmer for five months' grazing was 88 carlini for every hundred head of sheep, a sum which at the present time would be equivalent to 1*l.* 9*s.* 4*d.* of English money; but the altered value of money and the different circumstances of the two countries four centuries ago would probably treble this amount, if we could now form an accurate estimate of the relative value. For the purpose of conveying the flocks to and from the plain, three great roads, still called the "Tratturi delle Pecore," were opened, one commencing at Aquila, the other at Celano, the other at Peschio Asseroli; while branch roads from various parts opened into these main lines. Certain tracts adjacent to the great roads were rented by the crown as resting-places, under the name of "riposi laterali," on which the cattle were allowed to graze for 24 hours during the march. Two general resting-places were also provided for them on their arrival on the plain, to give time to the proper officers to apportion the pasture; one being near Larino in the plain of the Saccione, the other in the Murgie of Minervino, Gravina, and Altamura, in the province of Bari. No cattle were allowed to approach the plain by any other than the appointed roads. At certain points on those roads, stations, called "passi," were established, where each proprietor was required, under heavy penalties, to declare the exact number of his flock. After this declaration had been verified by the officers, the number was duly entered in a book, with the amount of tax payable thereon. As soon as the pasture was partitioned among the new comers, the farmers were stationed, under the name of "locati," in certain districts, according to the province from which they came, each division being called a "nazione." These "nations" were allowed to hold a general assembly called a "generalita," at which they elected four deputies by ballot to represent them at the dogana at Foggia, to superintend the collection of the tax, to defend the interests of the farmers before the magistrates, to regulate the supply of food and the distribution of salt, and to decide all disputes among the shepherds connected with the pasturage. The tax was always collected at Foggia; where the farmers were compelled to sell the whole produce of their stock. One half of the tax was collected after the sale of the live stock, the other half after the sale of the wool. When the amount sold was not sufficient to meet the

tax, the stock of wool on hand was stored in the custom house of Foggia as security for the balance. So strict were the laws upon this point, that no farmer could remove his flocks from the plain on their return home without a passport, which was never granted until the crown dues were satisfied, either in money or security. During the reign of its author, the Tavoliere must have been a mine of wealth; for the number of cattle brought down into the plain, enormous as it was, by no means constituted the only source of profit, the inconveniences of the forced migration having been so strongly felt, even at that remote period, that many proprietors, and especially those who resided at a distance from the plain, preferred to pay the tax and keep their flocks on their own estates, and thus carry out one of the main objects of keeping cattle — the manuring of their own lands. The revenue began to fall off when the Aragonese dynasty, in the person of Ferdinand II., was reduced to take the fatal step of seeking the assistance of his kinsman, Ferdinand the Catholic, against Charles VIII. of France. During the reign of his unfortunate successor, and in the war which arose out of the Partition Treaty of Grenada, Apulia was the battle field of the contending armies, and the destruction of the cattle gave a blow to the whole system, from which it would never have recovered if the viceroys had not revived it as an instrument of extortion, and that to an extent which has never yet been stated in all its startling reality. In 1602, at the close of the viceroyalty of the Count de Lemos, the system had become so odious, that though the viceroys had allowed the farmers to *profess* the number of their flocks instead of having them counted by the officers of the dogana, the number on which the tax was paid was only 588,947, about half the number of Alfonso's time. To make up this loss of revenue the tax was then doubled — a fatal experiment which threatened the whole system with ruin, and which it was vainly attempted to repair by again diminishing the tax, and exempting the cattle of the poor from the compulsory migration. Such was the state of affairs on the accession of Carlo Borbone, when the system was made the subject of official inquiry. It was found, by this investigation, that the farmers had been in the habit of taking more land than they required for pasture, had broken up a great portion of that which had been assigned to them, and had sown it with corn, thereby realising large profits at the low rate which they paid for pasturage. They had also made as much as possible out of the land which they left in pasture, feeding it off to the last blade of grass, and reducing its value for the next season. The people of Foggia, also, were found to have induced their friends who had seats at the local board, to give them the best lots at a low price; these lots they afterwards underlet to the farmers at a high rent, so high, in fact, that sheep farming was rapidly becoming a losing occupation in the Abruzzi. To check these evils, it was proposed to make a partition of that part of the pasturage which had been subject to annual distribution, by letting the land on lease for a fixed term of 6 or more years. This scheme was partially carried out by Carlo Borbone's successor,

Ferdinand, with the intention of making a full partition of the whole district, if the experiment proved successful. Before, however, this could be accomplished, the French revolution broke out. The events which followed struck at the root of the whole system, and the Tavoliere was abolished. The farms held under the crown were declared, by a law of 1806, to be heritable fiefs of those who were in possession; and the occupants of lands which had been assigned to them for grazing, were acknowledged as owners of such lands, on payment of a fixed rent proportioned to the number of their cattle; the rents, however, as well as the feudal charges payable on all kinds of land, were redeemable at the option of the holder. In 1817, two years after the restoration of Ferdinand, the system was reestablished with all its local privileges. The land was taken from those who had been settled on it ten years before, and the rents and charges were declared to be irredeemable. The insurrection of 1820 followed, and was immediately succeeded by the intervention of Austria, one of whose first acts was again to abolish the system, which she evidently regarded as the cause of the outbreak. The compulsory migration is therefore at an end; but the farmers and breeders in the neighbouring mountains voluntarily bring down their flocks to a great extent, as would always have been the case if legislation had never meddled with the custom. The administration of the pasturage is now confided entirely to the intendente of the province, the board at Foggia having been wisely abolished. The tolls and rents paid to the crown and other owners of the pasturage are still considerable, and are said to amount on an average to 400,000 ducats, or about 67,000*l.* per annum. Such is briefly the history of the Tavoliere, a system which more than once threatened the agriculture of the kingdom with utter ruin, — which demoralised the people and the officers of the crown by the facilities it afforded for bribery and fraud, — and entailed upon Italy at large the scourge of brigandage, which was the natural progeny of that nomadic life which separated the mountaineer from his kindred and his home, and inured him to hardship and adventure in an age when deeds of personal bravery were sure to lead to wealth and honour. The extent of the evil can only be imagined from the fact that, for centuries past, very nearly a third of the population of the kingdom have been agriculturists and shepherds; and if we assume that a fourth, or even an eighth of this number was the proportion affected by the system of the Tavoliere, we must still add to that amount the large number of families who for nearly six months of the year were left to their own resources in the mountains.

We will only add to these remarks a few details relating to the constitution of the flocks. The “*mandra*,” or the general flock, is under the care of a “*massaro*,” or chief shepherd, a “*sotto-massaro*,” or under-shepherd, and a “*capo-buttaro*,” or head dairyman. The flock is subdivided, according to its extent, into several “*morre*,” each *morra* consisting of 350 sheep, under the care of a “*pastore*,” or shepherd, a “*buttarò*” or dairyman,” and a *buttarachio*” or upper-

dairyman, who has charge of the cheese. To each morra two dogs and a mule are attached, the latter for carrying the utensils for making cheese, and the baggage of the shepherd. The chief shepherd, the head dairyman, and the upper-dairyman receive, in wages, 24 ducats (3*l.* 18*s.*) per annum, with food, consisting of bread, oil, milk, goats' cheese, and salt, and a dress of sheepskins, a coarse shirt, breeches of the coarsest cloth, and sandals. The under-shepherd receives 18 ducats (3*l.*) per annum; and the under-dairyman receives 8 ducats (1*l.* 6*s.* 8*d.*) for the first year, which is increased at the rate of a ducat a year, until he is sixteen years of age, when he becomes an under-shepherd, the food and clothing being in each case the same as those allowed to their superiors. In the mountains the shepherd's life begins at five years of age, when he has the care of ten sheep. In his seventh year he accompanies the flock in the migration to Apulia as an under-dairyman, and is gradually advanced in the manner we have described. When the flocks are in the pastures, all these people live and sleep on the ground under a tent of skins; the wives in their absence attending to the crops and vegetables, or supporting themselves by spinning or other domestic labour.

The number of live stock in the kingdom, according to a report published by the Real Istituto d' Incoraggiamento of Naples, is stated to be as follows:—sheep, 4,000,000; goats, 600,000; mules and asses, 600,000; oxen and cows, 300,000; horses, 60,000; buffaloes, 40,000. This enormous disproportion of sheep to horned cattle confirms the remarks we have already made on the system of the "Tavoliere" as giving a forced direction to the labour of the farmer; and there are probably few countries in Europe, in which there are so few horned cattle and horses on such an extent of surface. The *sheep* most in request are the white fine-wooled breed, known by the local name of "*pecore gentili*." They are shorn twice a year; once entirely in the spring, and only half in the summer. The wool is mostly sold and exported raw; a small quantity, however, is now dyed and manufactured into cloth at Arpino and some other places, the supply being derived from the wool fair of Apulia. From the milk of the sheep, mixed with that of goats, a cheese is made which constitutes the food of a large proportion of the people, and is a more immediate source of profit to the farmer than the wool. The natural result of this is that the breed of sheep which produced the delicate white wool of antiquity has long since disappeared, and more attention is paid to the milk and cheese than to the wool, the demand for which has fallen off since cotton has come into general use in the common dress of the country. A rotolo of wool, which is equal to about 2 lbs. English, produces no more than from 35 to 40 carlini, while new cheese finds a ready market at 16 grani the rotolo, and a hundred sheep are estimated to produce 100 rotoli daily; in other words, each sheep yields in cheese about a ducat per annum, after paying all expenses. The *Horses*, which had formerly great celebrity in Italy, are said to have somewhat degenerated in the last century, when a heavy tax, laid upon their exporta-

tion, induced the other states, which drew their stocks from Naples, to form their own studs of brood-mares and supply themselves. Still, the best specimens of the native breed, as seen in some of the studs of Capitanata and Calabria, are very fine animals, and are remarkable for that compact powerful form and vivacious spirit which justify the boast of the Neapolitans that the Balbi horses in the Museum are the real type of the existing race. When the demand for the foreign market fell off, in consequence of the tax alluded to, the farmers turned their attention to the breed of mules, which are now abundant in the Abruzzi, the Terra d'Otranto, and other provinces on the Adriatic, and are frequently seen in Naples in the carriages of the nobility. The *Cattle* have hitherto been less regarded than they deserve, except on the farms of the richer nobles and the present king, cattle-breeding, for obvious reasons, having never presented any attractions to the bulk of Neapolitan farmers. The cows are said to be descended from a stock brought originally from Hungary. They are mostly grey, with small horns, long carcasses, and short feet. The bulls are dark brown, and are frequently noble animals, of large size, with small heads, and long dewlaps. Cows' milk is seldom made into butter, except for the supply of the capital, olive oil being in general use in all parts of the kingdom; the milk is therefore used in making cheese. To an English palate this cheese is very inferior, the best sort, called "Caccio cavallo," being dry and tallowy. The oxen are used in ploughing and for draught. The *Buffalo* is also used for draught in the Terra di Lavoro and part of Apulia, and their milk is made into cheese, called "Provole," which is relished by the lower orders, but is too rank and rancid to be agreeable to foreigners. The *Pigs* are generally black, and are hence called not "porci," but "animali neri;" the breed of white swine, though more common than formerly in certain districts, is still a rarity. We must not omit to notice the *Bees*, for which many districts are still as famous as they were in classical times. In many provinces they are kept in hives hollowed out of a single block of stone, in which they are said to thrive well, and to be a source of considerable profit.

The *Crops* throughout the kingdom present us with nearly every description of tree and plant known in the temperate and torrid zones. The date-palm, the cactus, the cotton, the tobacco, the rice, the orange, the lemon, the citron, the carouba, and the olive of the south, are met with in the same districts with the oak, the fir, the chestnut, the vine, the filbert, the almond, the fig, the mulberry, the beet-root, the flax, the hemp, and the wheat of the north. Our space will not permit us to enter into the details of these crops, but there are some facts connected with the cultivation of some of them which it will be interesting to notice. The *Corn* produced in the continental provinces, is estimated, on a full year's average, at 42,000,000 tomole, which, calculated at 5 tomole to the quarter, gives 8,400,000 English quarters. The mode of cultivation has been so fully noticed in our general description of the Neapolitan systems, that we shall add nothing to this statement, but pass on to the other

special crops.—The *Vine*, as we have before remarked, is of universal occurrence. When a vineyard is to be planted, the ground is usually prepared for two years previously; a light calcareous or a light argillaceous soil is, if possible, selected; and when the nature of the ground permits, a gentle elevation is preferred to a level surface. The mode of propagation is either by layers or by cuttings. In the former case, a deep trench is formed, in which a branch of a healthy tree is laid down; in the latter, the cuttings are planted in trenches two feet deep, between the months of January and March; they are set at a distance of four feet from each other, shortened to two eyes, and entirely earthed over. In the second or third year the plants begin to bear. In the highly cultivated plains of the warmer provinces, when the vine is trained from tree to tree, from eight to ten shoots are left at the pruning, in order that they may entwine themselves with the branches; but in those districts where the training is on low stakes, or in rows kept low to the ground without any stakes whatever, a different system is pursued. Two prunings are then necessary, the first being performed in October, after the vintage, when the shoots are reduced to two, and shortened to about a foot and a half; the second in March, when the shoots are again cut back. This mode of cultivation prevails, of course, in the open country, where there are no trees to protect the soil from the direct action of the sun's rays. To obviate the danger of a long season of drought, the earth is generally ridged up between every four vines, and sown with corn, which is said to keep the roots continually moist. The vintage begins at the end of September. The grapes are collected in a vat sunk beneath the floor, in which they are generally allowed to remain for a few days before they are trodden out. The liquor is drawn off into casks of about 300 gallons each, but so little skill is generally exercised in the treatment of the wine, that a large quantity of the whole produce of the kingdom is fit only to be converted into brandy, in which form it is exported to England and other countries. We except, of course, from this remark, the produce of the Falernian vineyards, which are ably managed with English capital; the *Lachryma Christi*, for which the slopes of Vesuvius are everywhere celebrated; the *Asprino* of Aversa and Monte Barbaro, and the wine produced by the vineyards in the neighbourhood of Pozzuoli and the *Solfatara*, which have the advantage of a constant bottom heat at a high temperature, in addition to that of a volcanic soil, and which, in some favoured spots, are said by Professor Tenore to produce thirteen botti of strong bodied wine per moggio, which is nearly equal to eight tuns to the English acre.—The *Olive* flourishes best in dry and stony districts, having a rich, greasy soil, and in plains or slopes open to the south. On the hills, the produce is less, but the quality of the oil is said to be better. There are numberless varieties in cultivation, caused probably by different modes of cultivation prevailing through successive ages, and by differences of climate. That of Venafro, known by the local name of the *Sergia*, is said to be the best, and is supposed to

be the *Lacunia* of Pliny. There are three modes of propagation,—by slips, by shoots, and by grafting runners or slips on the wild olive. Propagation by slips is performed in winter, between November and March; a branch about 6 feet long is put into a hole prepared some time before, and the earth heaped up to within a foot of the top; in 10 years the slip becomes a profitable tree. Shoots are planted, when very small, at regular distances, in ground previously prepared; they are carefully watered, and are transplanted in the third year. They require 14 years before they become productive. Grafting by slips is performed in March and April, and is by far the most expeditious mode of propagation, the fruit being produced in 3 years. The mode of grafting by runners is in common use in the eastern provinces. The runners are taken from the main roots of a bearing tree, and grafted on the wild olive in the spring. Another mode known to the ancient Romans, and still occasionally adopted, is to detach the shoots which spring from the trunk of a bearing tree, and plant them in a rich and well kept soil, transplanting them in the fourth year. The treatment of the olive requires industrious attention to the stirring of the soil, and great skill in pruning. In the plantations on the plains the land is considered to be sufficiently disturbed by the ordinary tillage for the grain and other crops. In the hills, at the beginning of the year, the earth is dug to the depth of about 5 feet around each tree; the roots are then manured, after the manner of the ancients, in some districts; but in others, the farmers object to manure, as prejudicial to the flavour of the oil, and content themselves with a simple stirring of the ground. In many places where the ground of olive plantations is used for raising other crops, the land is let to the peasantry on a 4 years' lease, on the system of half profits, the proprietor paying the taxes if the land be poor, the tenant paying them if it be productive and in good cultivation; but this arrangement of course does not apply to the olives, which the proprietor retains in his own hands. The olive-tree is pruned in December, except in very rich land, when it is found beneficial to prune in spring. At all seasons, in the best cultivated districts, the pruning is a very delicate process, the main object being to give breadth and rotundity rather than height, and to admit as much air as possible to the crown of the tree. In some farms pruning as espaliers has been tried with success. In Calabria the olive is seldom pruned, but is allowed to become a tall tree. The blossoms appear in June, and the fruit begins to ripen in October, when it is fit for use if grown for the table. If required for oil it is allowed to remain on the tree, where it soon turns black, and reaches perfection in December, when the stone becomes quite hard. This is the great criterion that the time for gathering has arrived, for until the stone is hard no oil can be obtained by any amount of pressure. The oil mills of the present day differ very little from those which have been found at Pompeii and Stabiae, and are still worked by asses, as they were in Roman times. It is calculated that a tree in full vigour produces annually

10 tomoli of olives, yielding about 10 staję of oil, which are equal to about 29 English gallons. There are no means of ascertaining the total quantity of oil produced by the whole kingdom, as no estimate can be formed of the amount taken for home consumption; but the average annual exportation from the continental portion of the kingdom appears to be about 31,800 tuns, the value of which, at 23*l.* the tun, would be 731,400*l.* The exports from Sicily are said to be 4200 tuns, valued at 96,600*l.* The oil of Vico, Sorrento, Massa, and of some other places in the Provincia di Napoli and the Terra di Lavoro, is in high repute in the capital, whose market is supplied from these districts. The oil of Apulia and Calabria is of inferior quality, and is used chiefly in domestic purposes, in lamps, and in cookery in the place of butter; it is largely exported for making soap, from the former province to Trieste and to Venice, from the latter to Marseilles. The oil of the Terra d'Otranto, however, is by far the most important in a commercial point of view. That province and the Terra di Bari are the chief seats of the cultivation, about two-thirds of each being covered with olive grounds. The oil is collected and stored at Gallipoli in large tanks excavated in the limestone rock, and lined with a cement in which the lees of the oil are said to form a principal ingredient. In these tanks it will keep for a considerable time, and is even said to improve in quality and clearness. The best kind is exported, chiefly in English vessels, to England and Holland; the inferior kinds are exported to Leghorn, Genoa, and Marseilles, for the manufacture of soap.—The *Mulberry*, under the Aragonese dynasty, was an object of general cultivation, and the kingdom at that period was famous for its silk; but the heavy duty imposed on its production in the last century (3 carlini per lb.) discouraged the farmers from planting mulberries, and it has only been in recent years that the cultivation has been resumed. The raw silk of the Provincia di Napoli, the Terra di Lavoro, the two Principati, and Calabria, is of excellent quality, and finds a ready market in England and in the United States. A small quantity in a manufactured state is exported from S. Leucio, near Caserta, and from Sorrento, Scylla, and Villa S. Giovanni in Calabria, in the form of thread.—The *Fig* is extensively cultivated in the eastern provinces. There are many varieties, but the earliest is the most esteemed. It is propagated in May by cuttings planted in shady places and occasionally watered. They are then transplanted in rows, and dressed as espaliers or dwarfs, on the precise plan which Columella prescribed to the farmers of ancient times. This practice is said to make the trees more vigorous and produce fruit of finer quality. The fig is grown chiefly for drying, which is performed in the sun, on small conical towers of loose stones with a spiral ledge running round them for the lodgment of the fruit.—The *Almond* is a very profitable tree, when the cultivator is successful; but it is liable to be injured by any sudden change of temperature. It requires considerable skill in pruning, the great object being to cut back all luxuriant shoots, and keep the

crown of the tree hollowed out like a cup, that the air may circulate among the nuts.—The *Carouba*, which is in general favour, and is everywhere a striking object with its grotesque fruit pods, requires a similar treatment, the crown being hollowed out in pruning for the circulation of air. In former times the produce of the fruit was always assigned to the ladies as their pin money.—The *Filbert* is extensively cultivated in the neighbourhood of Avellino, from which it derived its Latin name of *Avellana*. The ground is remarkably clean and well kept, and considerable skill is displayed in the management of the crop. The tree is planted in rich moist soil, in rows 15 feet apart; the branches are drawn up so as to form large bushes with straight stems. In March, the earth is stirred and manure applied to the roots; in April it is ploughed between the rows and planted with corn, which serves the double purpose of giving the cultivator another crop, and of keeping the roots of his filbert trees moist during the summer.—The *Orange* and the *Lemon* are propagated by layers. A twig is struck in a pot in the autumn, and is separated from the tree in May, when it is transplanted. It requires 6 or 8 years before it becomes productive.—The *Date-palm* produces fruit, but, except in highly favourable situations, it does not ripen.—The *Tobacco* plant is cultivated in the Terra d'Otranto, on the table land in the rear of the Capo di Leuca, and is considered the best in Italy. It is planted in autumn, transplanted in April, and in summer is stripped gradually of its leaves, which are dried in the shade; the points of the leaves, after having been dried in ovens, are used in making snuff.—The *Cotton* plant is cultivated in the provinces of Naples, Terra di Lavoro, Bari, Otranto, Basilicata, and Calabria. It is said to thrive best in the Terra d'Otranto and the Maremma of Basilicata, where the soil is light and swampy; but the cotton produced on the alluvium between Vesuvius and Castellammare, in consequence probably of the volcanic soil and the higher temperature, is said to surpass all others in fineness and purity of colour. The profits of a successful cotton field are enormous, producing annually a net gain of 100 ducats the tomolata, whereas an olive ground produces only 15, and a vineyard only 10. To cultivate it successfully the land requires to be continually dug and manured, and treated in all respects as garden ground, experience having proved that it is impossible to work it too highly, especially before the time of sowing, which is in April or May, according to the dryness of the season, the great object being to sow directly after rain. The seeds are separated on a stone floor, and are then largely mixed with earth, and sown broadcast; they are then dug in, the surface of the ground being afterwards raked as smooth as possible. When the plants are a few inches high they are carefully thinned; and when they are nearly a foot high they are topped about two inches, in order that they may produce more blossoms and less leaves. In the meantime the ground is carefully hoed, and kept perfectly clear of weeds. The plant begins to blossom in July, and towards the

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beginning of October the capsules begin to burst. This is the signal for the commencement of the cotton harvest, which is gathered in by women. The process of separating the wool from the seed is performed by a machine of very simple construction. The finest is then selected from the inferior quality, and is spun by hand for the manufacture of muslins and stockings, which command a high price on account of the extreme delicacy of the thread. The coarser cotton is spun with the wheel, and is mostly used in the manufacture of calico and common muslins. The quantity produced, however, is insufficient for the home consumption, one of the principal exports of England to Naples being cotton twist. It is said that a considerable quantity of Neapolitan cotton is exported raw, manufactured and printed abroad, and reimported for sale.—*Rice* is grown in the marshy districts beyond Salerno and in the Adriatic provinces, but it is highly injurious to the health of the localities, without any compensating advantages in a commercial sense.—*Licorice* is grown to a great extent in the Calabrias, and affords profitable employment during the winter months, without requiring an extensive outlay.—*Saffron* grows wild in the pasture grounds about Aquila, Taranto, and Cosenza; and the *Caper* grows in wild luxuriance in the stony districts of the same provinces, in parts of Apulia, and in the island of Ischia.—*Manna* is produced in abundance in the neighbourhood of La Cava, on Monte Sant' Angelo, and in the three Calabrias; the finest is that of Monte Sant' Angelo.—The climate of the Terra di Bari and of Calabria has been proved to be suitable for the production of *Raisins* and *Currants*, but they are not yet produced in sufficient quantities to become articles of foreign commerce. The best are grown on two very small islands on the Mediterranean coast of Calabria Citra, the Isola di Dino in the Gulf of Policastro, and the still smaller Isola Cirella, a few miles further south. The shops of Naples derive their entire supplies from these islands.

10. COMMERCE AND MANUFACTURES.

No country in Europe has so little foreign trade as Naples, in proportion to its extent and population. The average value of the exports from the continental provinces appears, from our consular returns, to be about 1,750,000*l.*, of which France receives about one third, or 585,000*l.* Of the remainder Austria takes, in round numbers, about 435,000*l.*; Sardinia, 210,000*l.*; Great Britain, 185,000*l.*; the Papal States, 103,000*l.*; Tuscany, 90,000*l.*; Sicily, 35,000*l.*; the United States, 2,600*l.* Of these exports the quantity exported in Neapolitan vessels is estimated at 1,180,000*l.* The average imports are valued at 2,400,000*l.*, of which about 1,590,000*l.* are imported in Neapolitan bottoms. Of the whole amount, Great Britain furnishes, in round numbers, 950,000*l.*; France, 710,000*l.*; Austria, 235,000*l.*; Sardinia, 147,000*l.*; Sicily, 109,000*l.*; Tuscany, 68,000*l.*; the Papal States, 43,000*l.*; the United States, 10,000*l.* The principal British imports, in the order of amount, are cotton manufactures, cotton twist, woollens,

worsted, sugar, cod-fish, pilchards, iron and tin, hardware, coffee. The principal exports to Great Britain are olive oil, silk, licorice, brandy, argol. The total shipping of the continental provinces is under 5,000 vessels, of the aggregate measurement of 132,000 tons. In the tables drawn up by Signor Rotonde for 1833, the total number of vessels is stated at 4,668, and the total tonnage at 131,709. By reducing his figures to the average, we find that only 7 averaged 400 tons, all of which belonged to the port of Naples; 323 were between 110 and 240 tons, of which 301 belonged to Naples; 26 were of 98 tons, of which 20 belonged to Naples; 271 were between 44 and 48 tons; 1,114 between 20 and 24 tons; and 2,927 were only 5 tons. The larger vessels, not belonging to the port of Naples (which of course includes Castellammare, Ischia, Pozzuoli, and Baiæ), belonged to Pizzo, Gaeta, Salerno, and Taranto. The smaller vessels were divided between these ports, and Barletta, Manfredonia, Pescara, Amantea, and Giulia Nova. It appears therefore, from these details of tonnage, that not more than 627 vessels in the continental portion of the kingdom exceed 25 tons each, and that the bulk of the shipping is engaged in the coasting trade and fisheries.

Manufacturing industry has made great progress within the last quarter of a century, and has now become so generally diffused that our limits will only permit us to give a rapid sketch of its leading features. In the *Provincia di Napoli*, the capital itself has manufactories of gloves, soap, perfumes, silks, artificial flowers, corals, china, printing type, hats, and carriages. Torre del' Annunziata is famous for its macaroni; and Torre del' Greco, by the industry of its fishermen, enjoys almost a monopoly of the coral fishery. In the *Terra di Lavoro*, S. Leucio has long been celebrated for its factories of silks, velvets, and tapestries, and S. Maria di Capua has a considerable trade in tanned leather. Piedimonte is a little colony of manufactures, among which are the extensive cotton mills established by Mr. Egg, which give employment to about 1500 hands, independently of copper mills and manufactories of paper, cloths, serges, and skins. Mondragone has valuable marble works; Arpino maintains its ancient reputation for fine cloths and woollens, made of Apulian wool, and dyed in the town with dyes imported from abroad. Sora produces both cloth and paper; while the paper mills of Isola enjoy the reputation of being the best in Italy. At Maddaloni there were formerly iron works, under government management, which obtained their supply from Elba; but they were long maintained at a loss, and on the abolition of the monopoly in 1803, were entirely abandoned. In *Principato Citra* there are two well-known cotton mills, one at Salerno, established by a joint stock company under Messrs. Zublin and Wonwiller, and worked by the waters of the Irno; the other at Scafati, established by Messrs. Mayer and Zollinger. Salerno has also iron and copper works on a small scale; and Scafati has a paper mill. Sarno has a factory of beet-root sugar, and some fulling mills. La Cava has manufactories of linen, cotton, ropes,

and cordage. Vietri has a small manufactory of bottles and paper. Amalfi, formerly the seat of government iron works, has paper mills, foundries of Elba iron, soap factories, and macaroni mills, the produce of which is exported largely to the Levant and South America. Il Vallo maintains an extensive trade in skin dressing. In *Principato Ultra*, Ariano has extensive marble works; Avellino, independently of its trade in nuts, has a local celebrity for its manufacture of hats; Atripalda has iron foundries, copper, fulling, and paper mills; Solofra and S. Agata di Sotto have a considerable trade in dressed skins; and Sorbo has a small paper mill. At Montefusco fossil coal is found, but it has not been made available in commerce. In *Basilicata*, Matera, and some of the other inland towns, and the whole coast of the province on the Adriatic, are largely interested in the preparation of licorice, the cultivation of which has been sufficiently noticed in our article on Agriculture. At Gravina the nitre obtained in caverns in the tufa basin of the district is purified for sale, and is said to yield a considerable revenue to the crown. Monte Scaglioso, near Matera, abounds in talc, which is an article of commerce in the villages of the province as a substitute for glass. In *Capitanata*, Monte Sant' Angelo has alabaster quarries which have never yet been fully worked; and Cerignola monopolises the trade of the pasturage in skins and leather. In *Molise*, Campobasso, Agnone, Frosolone, and Lucito are the principal seats of the manufacture of hardware. Agnone has copper works; Colletorto maintains a profitable trade in hats, skins, wax ornaments and candles; and Isernia has several manufactories of woollen, paper, and earthenware. *Abruzzo Citra*, though now principally known for its production of rice and saffron, has the credit of having introduced the manufacture of the coarse woollen cloth used generally by the peasantry. From the village where it was first made,—Taranta, in the distretto of Lanciano,—this cloth derived the name of “tarantole,” which it still bears. In *Abruzzo Ultra II.*, several towns and villages maintain a small local trade in skins, hats, and paper. Solmona has long had a reputation for confectionary; and Avezzano, on the lake of Celano, is celebrated for its arquebusade, or vulnerary water, distilled from the herbs which grow on the Majella mountains, recalling the story of Angitia, and the art of healing imparted by her to the Marsian sorcerers. *Abruzzo Ultra I.* has several sources of manufacturing industry: cream of tartar at Teramo, Giulia, and Notaresco; licorice at Silvi; copper works at Chiarino; artificial flowers at Penne; fancy soaps at Atri; and anthracite at Torricella, near Teramo. The *Terra di Bari* supplies a great part of the kingdom with salt and nitre; the former from the salini of its coast, the latter from the Pulo, or nitre cavern of Molfetta. Bari itself has a manufactory of rosolio and other cordials, which rival those of Zara; and Trani has some celebrity for the preparation of musk and other perfumes. The *Terra d' Otranto*, although the centre of the olive, cotton, and tobacco cultivation, which have been fully described in our article on Agriculture, has a few manufactures which require

notice. Brindisi supplies the greater part of the eastern coast with maccaroni. Gallipoli, the emporium of the oil trade, has several mills for carding and manufacturing the cotton of the province; and Taranto is celebrated throughout Italy for the gloves and stockings knit from the "lana penna," the silken tuft found above the joint of the pinna marina, a bivalve which abounds in the neighbouring seas. The material, which is delicately fine and of a rich golden brown colour, is admirably adapted for this fabric; but it occurs in such small quantities that the high price of the articles necessarily limits the demand to those who can purchase them either as a luxury or curiosity. Taranto has also a considerable trade in salt, which is collected from the two lakes in its vicinity, the largest of which has a circumference of nearly eight miles. These lakes, which are crown property, are estimated to produce upwards of 10,000 tomoli of salt per annum; but when dry in summer they fill the atmosphere with malaria. *Calabria Citra*, which formerly carried on an extensive trade in timber, has suffered, like many other provinces, from the waste and improvidence which for many centuries threatened the magnificent forests of the Neapolitan Apennines with ruin. The mere destruction of timber would have been an evil of the greatest magnitude in a country where wood is the only fuel accessible to the bulk of the population; but still greater evils have been caused by the drying up of the mountain springs, and by the accumulation in the beds of torrents of vast masses of vegetable earth which the winter rains have washed away from the exposed ground which was formerly protected by the forests. The beds of rivers in the lowlands have thus become choked with alluvial matter; and marshes, which are now the prolific source of malaria throughout extensive districts of fertile country, have been formed where none existed before. These remarks apply equally to portions of the other Calabrias; but the mismanagement of the forests in this province has been especially disastrous to the timber trade, which once gave industrious occupation to many thousands of its inhabitants. Corigliano, on the Adriatic coast, is now the dépôt for the timber collected for ship-building in the celebrated forest of La Sila, the remains of the Brettian forest, which in ancient times extended to the extremity of the peninsula. It is also the principal seat of the manna trade, and has several manufactories of licorice. *Calabria Ultra II.* shares also in the trade of manna, and has a considerable traffic in saffron. Catanzaro, its capital, has a manufactory of silk. At Briatico, in the Gulf of S. Eufemia, fossil coal has been obtained, as it has also at Maida, where antimony and alabaster also occur, but are not yet made available for export. At Mongiana are the iron foundries established by the government in the last century, for smelting the iron of Lo Stilo, which is afterwards worked into artillery at La Serra. In *Calabria Ultra I.* we find just within the frontier the mines of Lo Stilo, from which this iron is obtained. It is calculated that about 9000 cwt. are smelted annually at the government foundries, but the mines are said to be worked at a

loss. They form part of the royal domain, and are believed to be capable of realising a large profit under scientific management. The Prince of Satriano has a private foundry on his own estate, at which about 3600 cwt. are smelted. As these forges are supplied entirely with native iron, the annual produce of the Calabrian mines appears to be about 13,000 cwt. At the Greek village of Valanidi, iron mines also exist, the ore from which was formerly worked at Reggio, now celebrated for its dried fruits and its valuable produce of cedrat and other essential oils. Villà S. Giovanni and Scylla have manufactories of silk thread for the foreign market; and Acciarello, on the Faro, nearly opposite to Messina, has a manufactory of soap.

11. FISHERIES.

The fisheries give employment to a large number of that industrious class which figures in the population returns under the name of seamen or "Marinarj." To the coast population fish is the chief source of animal subsistence at all seasons of the year; but the supply, abundant as it is, is not equal to the demands of a Roman Catholic country. Hence the cod-fish of Newfoundland and the pilchards of Cornwall are among the principal imports from Great Britain. The great sea fisheries are those of the tunny, the sword-fish, the anchovy, and the mullet. The *tunny*, which is still as much relished by the Neapolitans as it was by the nations of antiquity, enters the Mediterranean between June and August. It measures from 6 to 8 feet in length and about as many in circumference; and frequently weighs as much as 4½ cwt. It swims in compact shoals of a conical form, the base of which is generally very broad. It is caught in large chambered nets, which are anchored about a mile from the shore in the exact line which the shoal is known to take. When the fish are expected, men are stationed on the hills, as in the pilchard fisheries of Cornwall, to give the signal of their approach. The water is so clear that they are not only seen from a great distance, but when the boats are over a shoal, every movement of the fish is distinctly visible, and the number which enter the net can be accurately counted. Upon this, in fact, depends the success of the operation. The nets, which are necessarily of great strength, are kept in their position by cork floats, and are ingeniously arranged in four square chambers, which the fish are made to enter in succession. The fisherman by a simple contrivance has the power of opening and closing the entrance of each, so that escape is impossible from the moment when the tunny has entered the first chamber; as he passes into the next, his retreat is cut off by the closing of the entrance; and this process is repeated until he has entered the fourth and last chamber, when he is immediately harpooned. When a sufficient number have been thus killed to load a boat, they are removed to the shore, and sold to the retail dealers, who proceed to cut them up, as a butcher chops and trims his meat. The flesh is sold by weight, and there is as much difference in the price of the different cuts as there is between the prime and inferior

joints of an ox. The tunny market is generally a scene of great excitement in the larger towns, each dealer vociferating and gesticulating with all his power in praise of his particular fish, and the customers showing, by their eager examination of the different stalls, how great a luxury the flesh is considered by those who hardly know the taste of meat, for which indeed it is by no means a bad or innutritious substitute. It is eaten fried, and served up with oil and vinegar or lemon juice. The *sword-fish*, or the *pesce-spada*, always accompanies the tunny shoals. It is occasionally caught in the chambered nets, but is more generally harpooned during the passage of the shoals through the Straits of Messina. Its length, including the sword from which it takes its name, varies from 8 to 12 feet: its weight sometimes exceeds 2 cwt. The process of harpooning requires considerable dexterity, as the fish is so powerful that it often runs out the whole coil of rope before it becomes sufficiently exhausted to allow the fishermen to handle it. The flesh is much more delicate than that of the tunny, and is considered to resemble veal. It is eaten broiled in slices, and served with oil and vinegar. The *anchovy* is taken in nets in the spring, between the months of March and May, and in shallow but clear water. It is cured and packed upon the spot, and is exported in large quantities to the other Italian states and the north of Europe. The *mullet* abounds on all parts of the coast, chiefly at the mouths of rivers. It is sometimes salted, but is taken chiefly for the roe, which, when salted, and dried like caviare, is in great request under the name of "bottarga," and is eaten with oil and lemon juice.

12. ANCIENT ARCHITECTURE AND ART.

In the Introduction to the Handbook for Central Italy, we defined the characteristics of the three styles of architecture, which mark as many distinct epochs in the history of ancient Italy, anterior to the foundation of Rome. These remarks apply equally to that portion of the peninsula which it is the object of the present volume to describe. In the upper provinces of the kingdom of Naples, we find not only examples of Cyclopean architecture, but some of the most remarkable remains of the Pelasgic period, which now exist in Europe; and though there are few unmixed traces of the Etruscan style in the Campanian cities which are known to have been of Etruscan origin, we have a new element of architectural study in the edifices of purely Greek construction, which give so profound an interest to the plain of the Silarus and to the coasts of Magna Græcia. Our limits, however, will not permit us to do more than indicate a few of the most remarkable objects. Some of these will be found within the Papal frontier, but as the localities are described in the routes given in the present volume, it will be more convenient to the traveller if we include them in this general notice of the subject. Of the *Cyclopean* style, there are very interesting examples in the oldest parts of the Alban city of Cora, situated on the hills eastward of Cisterna; in the aboriginal cities of the Cicolano district in the valley of the

Imele and the Salto, between Rieti and the Lake of Celano; in the acropolis of the venerable city of Atina, on the Melfa; and in that of Sora, on the Liris. The *Pelasgic* remains are very numerous. At Cora, already mentioned, there are examples which mark two distinct periods of Pelasgic military architecture. At the Volscian city of Norba there is a still finer example, including an acropolis, sallyports, and walls, which are not less than 7000 feet in circumference. At Fregellæ, another Volscian city, near Ceprano, at Valmontone, Segni, and Anagni, the walls are still either perfect or traceable throughout their entire circuit; and at Ferentino the massive walls and gateway are more regular in their construction than is usually the case in cities of this period. All these remains, however, are insignificant compared with the majestic acropolis of Alatri, the most perfect specimen of Pelasgic architecture which now exists in Italy. The Volscian city of Arpino, a few miles within the Neapolitan frontier, near the central road from Rome to Naples, a place memorable as the birthplace of Cicero and Marius, presents us with another example second only to Alatri, and in one respect surpassing it in interest. In addition to walls of great extent which are still perfect in their foundations, it has a triangular gateway formed of massive polygonal blocks, and differing from every other known specimen of the gateways of ancient fortresses, the gallery of Tiryns in Greece being the only structure with which we are acquainted, to which it can be compared. Further south, on the same road, are Aquino and San Germano, where, with numerous remains of Roman times, we find massive polygonal pavements, and tombs of the Pelasgic period. In the northern provinces of the kingdom, near Citta Ducale, are the remains of several Pelasgic cities, the names of which are altogether lost, but whose ancient importance is proved by the continued discovery of silver coins of an archaic character within the circuit of their walls. Near Aquila are the remains of Amiternum with polygonal walls, still extant among remains of Roman times. At Albe, the ruins of the Marsian citadel of Alba on its triple-crested hill are perfect specimens of Pelasgic architecture. Further south, we again meet with polygonal walls at Civita d'Antina, another Marsian city, and at the Samnite cities of Isernia and Bojano. On the shores of the Mediterranean we find them at Terracina, the Volscian Anxur, at Fondi, at Cumæ, at Il Vallo, and at other places less accessible, which it is unnecessary to specify. The walls of Pompeii have frequently been regarded as Etruscan, but they are more probably Pelasgic of a late period, for, though the stones are beautifully fitted, the joints are less regular and the workmanship is more rude than that observed in Etruscan citadels, and many of the stones still bear Pelasgic as well as Oscan inscriptions. Of *Greek* architecture, of a period subsequent to the colossal masonry of the Pelasgi, but still of the archaic period, Naples possesses the most splendid monuments in the world in the temples of Pæstum, constructed in the massy form of the older Doric, and of which one at least is coeval with the earliest Grecian

emigration to the southern shores of Italy. On the eastern coast of that district, which we have already noticed as *Magna Græcia*, we have Greek remains in the subterranean necropolis of Canosa, in the celebrated theatre of Taranto, in the 15 columns and architrave of Doric architecture which mark the site of Metapontum, in the solitary shaft which recalls the glories of the temple of the Lacinian Juno on the Capo delle Colonne, and in the few fragments which still awake the enthusiasm of the classical tourist on the site of Locri. Of *Roman* architecture there are remains in all parts of the kingdom; but those which give Naples an interest beyond any other city in Europe are, of course, to be found at Pompeii and Herculaneum, for there only are we admitted to the inner life of the Roman people, and enabled to study their domestic habits and their public institutions. Other remains, however, of great interest exist elsewhere. At Benevento there is the magnificent arch of Trajan, built of Parian marble, and covered with historical bas-reliefs of the finest class of Roman art. At S. Maria di Capua, there is the amphitheatre of the luxurious city of Campania, more ancient and more complete in its substructions than the Coliseum at Rome. On the promontory of Posilipo, we find the vast remains of the villa of Lucullus; at Pozzuoli, the temples, the tombs, the baths, the amphitheatre, and other edifices, upon which Cicero gazed from the grounds of his Academia; at Baia, there are the remains of baths and temples, and the vestiges of villas which are associated with the greatest names in Roman history; at Misenum we see the traces of the naval arsenal of the empire on the lower sea; at Cumæ there are Roman buildings associated with Pelasgic and Phœnician tombs; and at Capri we find in every part of the island some ruin or substruction which recalls the memory of Tiberius. It would occupy too much space to record the numerous Roman remains of minor interest which are to be met with in the kingdom generally; it will be enough to state that there is scarcely a provincial city of high antiquity which does not contain some ruined edifices of more or less interest, chiefly amphitheatres or theatres, which it would be tedious to enumerate in detail, and which are sufficiently described in our accounts of the localities. With regard to Roman domestic architecture, we have so fully entered into the subject in the description of Pompeii, that it is unnecessary to offer any further observations in this place. It is a subject which can only be effectually studied on the spot; and an hour's visit to Pompeii will do more to make the traveller familiar with the internal arrangement of a Roman mansion than pages of description unaccompanied by plans and drawings. In *Painting*, Naples is especially rich in specimens of Roman art, obtained from Pompeii and Herculaneum. Many of these bear evidence of having been the work of Greek artists; for in painting, as in sculpture, the Romans, down to the latest period of the empire, were compelled, by their own lack of originality, to employ foreign talent in their works of art. In Greece and her colonies, all the masterpieces of which history has preserved any record, were easel

pictures, painting on walls and on sepulchral vases being regarded as mechanical branches of the art. The Romans, however, influenced less by a love of art than by the desire to make it subservient to purposes of practical utility, contented themselves with these inferior branches; and though two pictures have been found at Pompeii representing artists at work upon the easel, no painting of this class has yet been discovered; and the only argument which can be deduced from the pictures in question is, that the works which the Roman artist painted on the easel were portraits and copies of statues. Of all the paintings which have been discovered at Herculaneum and Pompeii, there is not one which the Romans have described with praise, and we have no proof that they regarded any of them as works of high art, or in any other light than as house decorations. Still, as such decorations were the principal branch of painting which the Romans honoured with their patronage, the artist was constrained to abandon the highest class of art, and to obey the taste which was the only certain road to popularity and profit. Hence we find that everything was sacrificed to the effect to be produced by single figures or simple groups; perspective was almost wholly neglected; and the outline having been cut deep into the wet plaster of the wall by means of a sharp graver, little more was required than rapidity of execution and the production of expression by a few vigorous touches. Subsequently, when architectural designs became fashionable, they soon led to the introduction of an artificial style which gave more scope to the fancy of the artist. Under the patronage of Augustus, this new system gradually embodied itself in the style to which we give the name of grotesque or arabesque—a style, which, in spite of the condemnation of Vitruvius, who saw no beauty in anything which was not founded in truth, became one of the great characteristics of Roman decoration, and in later times was adopted by Raphael and by other distinguished artists of his time. Pompeii and Herculaneum have supplied us with the most celebrated examples of this style. They have also furnished us with proofs that the Roman artist used several processes in painting, the most common of which were the encaustic method, water-colour or distemper, and the fresco process, the colours being embodied in a thin glue or gum. Without entering further into details, we may proceed to remark that, although neither Pompeii nor Herculaneum had any higher rank than that of third-rate provincial towns, the paintings which they have contributed to the Museo Borbonico afford astonishing evidence of the dexterity attained by the ancient painters in this branch of art. Some of their productions it would be difficult to surpass in grace and beauty of sentiment, in skilful composition, or in purity and transparency of colouring. The subjects, as might have been expected from Greek artists, are chiefly taken from the popular stories of Greek mythology and poetry. Historical subjects are rare, but we have in their place what are intrinsically of more value,—the most authentic illustrations of domestic habits, costumes, trades, and even of manufactures. Numerous landscapes occur, characterised,

as usual, by exaggeration of detail and by disregard to the laws of perspective, but they are in many respects very interesting as representing what are supposed to have been real scenes in the Gulf of Naples, as they existed at the commencement of our era. Of *Mosaics*, Naples has also some magnificent examples. Though intended merely as pavements, and in most cases coarsely executed, they have the same general character as the paintings, and were evidently the work of Greek artists. One of the finest yet recovered from Pompeii bears the name of Dioscorides of Samos in Greek characters, and there is no doubt that the Battle of Issus, the grandest work in mosaic known, was inspired by Greek genius and was the production of Greek hands. The *Sculpture* in the Museo Borbonico is of mixed origin, but of a highly interesting character. The basis of the museum was the Farnese collection, inherited by Carlo Borbone through his mother, and well known by Winckelmann's descriptions. It includes, therefore, many of the most celebrated statues discovered in the baths of Caracalla, such as the Toro Farnese, the Farnese Flora and the Farnese Hercules; the Venus Callipyge, found in the golden house of Nero; and a large number of antiques of great value which were obtained in the earlier excavations among the ruins of Rome, before the Vatican collection was thought of. To these treasures of the Farnese palace have been added, from time to time, the works which have been brought to light by the excavations at Herculaneum, Pompeii, Capua, Formiæ, Minturnæ, and other places of antiquity in the kingdom. The collection contains some noble examples of the purest Greek art, and a large number of specimens in Greek marble, but of Roman sculpture, a term which applies to the age of the work, and not to the nation of the artist. Nearly all the important bas-reliefs are of Greek workmanship and of the best times of Greek art, and some of them bear evidence of the fact in the names of the artists inscribed upon them in Greek characters. Another remarkable feature of the museum is the extensive collection of statues and busts, forming altogether an unrivalled series of authentic portraits of emperors, empresses, warriors, statesmen, orators, historians, and poets, Greek as well as Roman,—a portrait gallery, in short, of the greatest names of the ancient world. The *Sepulchral Vases* also bear the clearest evidence of Greek workmanship. All the most beautiful specimens have been obtained from the sites of Greek cities, such as Nola, Pæstum, Cumæ, Ruvo, Taranto, Locri, and other places in Magna Græcia; and many of them bear in Greek characters the names of the artists and of the personages represented upon them. The collection of *Bronzes* found at Herculaneum and Pompeii is the finest which has ever been formed, and it is not probable that such another will ever be brought together. The statues and busts are in many respects unique as works of art, and are in the highest state of preservation; the miscellaneous collection includes the domestic and ornamental articles of Roman life in infinite variety, giving us a complete insight into the household arrangements and business habits of imperial

Rome, and supplying us with the best means for estimating the condition of the useful arts, the state of science, and the progress of luxury and refinement in the first century of our era.

14. MEDIÆVAL AND MODERN ARCHITECTURE.

The early connection of Naples with the Eastern empire prepared the way for the introduction of the Lombard style of architecture, which was a combination of Roman and Byzantine. With the exception, however, of the Priory of S. Nicola at Bari, there are now few unmixed specimens of that style in the kingdom; for the Normans, after their conquest of Sicily, engrafted upon it the Saracenic style, producing that singular mixture which is now known as Lombardo-Saracenic, or Romanesque. Of this style the purest examples now extant are the cathedrals of Amalfi and Ravello; that of Salerno, which was formerly one of the most remarkable, has been so modernised that its characteristic features have been destroyed. To the Norman period belong also the Abbey of the Holy Trinity at Venosa, which contains the tomb of Robert Guiscard, and of his first wife Alberada. The tomb of her son, the illustrious Bohemond, at Canosa, is in the lower Greek style. Two other interesting edifices of Norman times, the monastery of S. Eufemia, founded by Robert Guiscard, and the Abbey of the Holy Trinity, founded by Count Roger, of Sicily, at Mileto, were destroyed by the earthquakes of 1638 and 1783. After the accession of the House of Anjou to the throne, Gothic architecture, as we shall see hereafter, was exclusively patronised by all the sovereigns of that dynasty; but there is reason to believe that the German style of pointed architecture had been previously introduced by the princes of the House of Suabia. Of *Castellated domestic architecture* Naples has more examples than any nation in southern Europe with which we are acquainted. Our space will only allow us to mention Melfi, the baronial fortress of the Norman chiefs; Catanzaro, built by Robert Guiscard; Lucera, Bari, Trani, Brindisi, Castel del Monte, Monteleone, and Castel Fiorentino, all built by the Emperor Frederick II.; Avezzano, the stronghold of the Barberini; Balzorano, that of the Piccolomini; Antrodoco, that of the Vitelli; Popoli, that of the Cantelmi; Isola, that of the Dukes of Sora; Fondi, that of the Colonna; Petrella, that of the Cenci; Sora, that of the Piccolomini, Buoncompagni, and other great families in succession; Miranda and Venafro, those of the Caraccioli; and Castel di Sangro, that of the Counts of the Marsi of the Caracciolo family. This list might be considerably extended, and a great deal might be said on the domestic architecture of southern Italy from the tenth to the fifteenth century; but our space compels us to be brief, and to pass on to that period of art when the civil and ecclesiastical edifices which are still extant can be identified with known names. In entering upon this branch of the subject, it is impossible not to be struck by the fact, that in architecture as in sculpture, and also in a great degree in painting, Naples has been indebted to foreign artists for some of her most important works. It is also a remark-

able fact, that the public buildings of Naples have undergone more alterations since they were erected than those of any other Italian city. This has been attributed in a great measure to the materials; but it is more likely to have been caused by the frequent earthquakes which have desolated the kingdom, and by the changes of style which have been introduced by many successive dynasties. Be the cause, however, what it may, there is no doubt that the church architecture of Naples is far inferior to that of Rome. Many of the earlier churches, which in their original state must have been magnificent examples of Angiovine Gothic, have been ruined by modern alterations, and by an excessive passion for tasteless ornament. Some of the old palaces also, which were erected in the pointed style, have lost nearly all their distinctive features, and are now interesting chiefly as marking the passage of the Gothic into the classical style of the Revival. The Venetian *Buono*, the builder of the campanile of St. Mark in the beginning of the twelfth century, is the first architect of whom we have any record at Naples. He was employed by the Norman king, William I., to design the Castel dell' Ovo and the Castel Capuano. *Niccolo di Pisa* was summoned to Naples in 1221 by the Emperor Frederick II. to finish the Castel dell' Ovo; but he appears to have merely completed *Buono's* design, and to have transferred the commission to his friend and countryman *Fuccio*, who executed the task so satisfactorily that he was employed to complete the Castel Capuano, as the palace of the Suabian dynasty, and in the style then known as the German mode of fortification. He was subsequently employed by the same emperor to fortify Capua; but these works were of course destroyed when the present fortifications were constructed on the principles of Vauban. *Niccolo di Pisa* appears to have visited Naples for the first time in 1266, after the accession of Charles I. of Anjou, by whom he was sent for to design the church of S. Lorenzo, which Charles erected in the capital in commemoration of his victory over Manfred at Benevento. During this visit he is supposed by some of his biographers to have designed the cathedral, which others attribute to *Masuccio I.* Two years afterwards he supplied the same monarch with the designs of the church of S. Maria della Vittoria, erected on the plain of Tagliacozzo, as a memorial of the victory over Conradin. His pupil, *Maglione*, superintended the building of S. Lorenzo from his design, and built the Palazzo Arcivescovile for the celebrated Cardinal Minutolo. *Giovanni di Pisa*, the son of *Niccolo*, was summoned to Naples by Charles of Anjou, in 1268, to design the Castel Nuovo in the French style of fortification, in contradistinction to the castles which the Norman and Suabian kings had erected in the German style. During his stay he designed the church of S. Maria Nuova. *Masuccio I.* (born 1230, died 1306), who is called by the local writers on art the Michael Angelo of the thirteenth century, is supposed to have been the pupil of the unknown Byzantine artist, who sculptured the crucifix which is said by the church tradition to have spoken to St. Thomas Aquinas. He completed the Castel Nuova

and S. Maria Nuova on the plans of Giovanni di Pisa ; completed, if he did not design, the cathedral ; and built the Capella de' Minutoli as the original cathedral for the Latin ritual, S. Restituta being that for the Greek. He designed the churches of S. Domenico Maggiore and S. Giovanni Maggiore, and began the Palazzo Santangelo, all in the Gothic style. *Masuccio II.* (1291—1388) rebuilt the church of S. Chiara for King Robert the Wise, completed S. Lorenzo and S. Giovanni Maggiore, and executed some magnificent tombs, of which we reserve a description for the article on sculpture, merely recording in this place that many of the Neapolitan architects were equally distinguished as sculptors or as painters, and that some of them have left proofs of their skill in all three branches of art. His pupil, *Giacomo de Sanctis* (died 1435), built the church of S. Maria delle Grazie ; the celebrated campanile of S. Chiara, left unfinished at the third or Ionic story ; the stone arch in the interior of S. Lorenzo ; the castle of S. Elmo ; the Palazzo Avellino for the Caracciolo family, and the Palazzo Petrucci. It was once supposed that he designed the Certosa di S. Martino, but it is now known to have been built by *Cino de Cenis* and *Francesco di Vito* in 1325. The Abate *Antonio Bamboccio*, who flourished towards the close of the fourteenth century, was also a pupil of Masuccio II. As a sculptor, he is entitled to rank as one of the restorers of art in southern Italy ; but he was known also as an architect, having designed the façade of the cathedral, and, it is supposed, the Palazzo Penna. Another pupil of Masuccio II., *Andrea Ciccione* (died 1455), is considered the ablest architect and sculptor of Naples. He built the churches of S. Anna de' Lombardi, S. Giovanni Evangelista, the beautiful Gothic doorway of S. Lorenzo, the chapel of the Baptist in S. Giovanni a Carbonara, the Ionic cloister of S. Severino e Sossio, the monastery of Monte Oliveto, the Palazzo Riccia, still interesting though greatly modernised, and the Palazzo Miroballo, of which little of the original design remains beyond the doorway, rich in arabesques and trophies. *Giuliano da Majano* (1377—1447) was summoned to Naples by Alfonso of Aragon to build the palace of Poggio Reale. During his residence, he designed the Corinthian façade of S. Barbara in the Castel Nuovo, and the Porta Capuana, but died before he had completed some other works which the king had commissioned him to execute. They were, however, finished by his able kinsmen *Pietro* and *Ippolito Donzelli*, who are better known as painters, but of whose skill as architects the Palazzo Santobuono, one of the most imposing palaces in Naples, is a lasting testimony. *Pietro di Martino* (1443), the Milanese architect and sculptor, was employed to design the celebrated triumphal arch of Alfonso of Aragon in the Castel Nuovo, and was assisted in its execution by *Silvestro Salviati*, and *Salvator d'Ariscchia* of Aquila, who will be subsequently noticed as sculptors. Ferdinand I. of Aragon employed about this time two eminent Florentines, *Giorgio da Settignano* and *Andrea di Fiesole*, to strengthen the works of the castle of S. Elmo. *Agnolo Aniello del Fiore*, the pupil of Ciccione, adopted the style of the Tuscan school of architecture after the ar-

rival of Majano, of which we have a proof in the Palazzo Cuomo, a fine example of the palatial buildings of the fifteenth century. He designed also the marble doorway of the Palazzo Petrucci, and that of the Palazzo Santobuono. Towards the close of the fifteenth century the Florentine architect, *Francesco Mormando*, the pupil of Leon Battista Alberti, rebuilt the church of S. Severino e Sossio, the Palazzo Castelluccio, the Palazzo Corigliano (in the Doric style), and the Palazzo Regina. *Giuliano Sangallo*, another Florentine, was employed by Ferdinand II. of Aragon on some works connected with the Castel Nuovo, the nature of which is now unknown. *Gabriele d'Agnolo*, whose name likewise bespeaks his Tuscan origin, built the Palazzo Gravina, long considered the most majestic palace in Naples. *Antonio Fiorentino*, of La Cava (died 1570), built the church of S. Caterina a Formello, the cupola of which is said to have been the first erected at Naples. In 1532, *Luigi Inpo* designed the Fountain of Atlas in the Largo del Mercato. *Novello* is known chiefly as having restored S. Domenico Maggiore in its present form, when he destroyed the Angiovine Gothic of Masuccio II., and as the builder of a celebrated cupola in Gesu Nuovo, which was destroyed by the earthquake of 1688. *Antonio Sangallo*, the nephew of Giuliano, built the citadel of Ascoli, which, though within the Papal frontier, is described in the routes of the present volume. *Marco da Siena*, the painter, who is generally known as an architect by his family name of *Marco di Pino*, about the middle of the sixteenth century, built the University and the church of Gesu Vecchio; and *Padre Pietro Proveto*, the Jesuit, a few years later, built that of Gesu Nuovo. *Giovanni da Nola* (1478—1559) celebrated also as a sculptor, studied architecture under Aniello del Fiore, and designed the churches of S. Giacomo degli Spagnuoli and S. Giorgio de' Genovesi, and the Palazzo Sansevero. His pupil, *Ferdinando Mantio*, of Naples, assisted him in these churches, and was employed in many public works and restorations by Don Pedro de Toledo. For the same viceroy, *Luigi Scriva*, the Spanish engineer, rebuilt the castle of S. Elmo in its present form, and built the castle of Aquila. In 1592, *Dionisio di Bartolommeo* designed the handsome church of S. Filippo Neri. *Pirro Ligorio*, who belongs to this period, although a Neapolitan, has left no work of any kind in his native city. At the commencement of the seventeenth century, *Conforti* designed the churches of S. Agostino degli Scalzi and S. Teresa, and the campanile of the Carmine. *Cola dell'Amatrice*, the architect of several of the public buildings in Ascoli, in 1525 erected the magnificent façade of S. Bernardino in Aquila; and in the same city, in 1578, *Battista Marchirolo* built the Palazzo del Governo, as the residence of Margaret of Austria, Duchess of Parma, the natural daughter of the Emperor Charles V. Towards the close of the century, *Domenico Fontana* was invited to Naples by the viceroy, Count de Miranda, for whom and for whose successor he laid down the plan of the Chiaja, designed the Fontana Medina, erected numerous altars, and executed various other works in the principal churches. Under the Count de Lemos he built the Royal

Palace, long celebrated as his masterpiece, but the unity of the design has been materially impaired by subsequent alterations. His son, *Giulio Cesare Fontana*, built in 1615 the Museo Borbonico, under the name of the Studj. The Theatine *Grimaldi* about the same period designed the churches of SS. Apostoli, S. Paolo, and S. Maria degli Angeli, still admired for its good proportions. His pupil *Guarino*, was the architect of S. Maria Donna Regina. *Cosimo Fansaga*, of Bergamo (1591—1678) settled at Naples in early life, and is only to be studied there both as a sculptor and as an architect. As we have now to notice only his works in architecture, it will be sufficient to say that he designed the churches of SS. Ascensione, S. Teresa on the Chiaja, and that of the Certosa of S. Martino, the chapel of S. Ignazio in Gesu Nuovo, the Palazzo Donna Anna Carafa on the Mergellina, the doorway and staircase of the Palazzo Maddaloni, the Palazzo Stigliano for the Duke d'Ossuna, the Porta Medina, numerous altars in the churches, and several fountains, including the celebrated Fontana Medina, which he executed for the Duke de Medina Torres. *Bartolommeo Picchetti* (Picchiani) built the circular church of Monte di Misericordia. His son, *Francesco Picchetti* (died 1690), built S. Agostino della Zecca, and gained great fame by finishing the dockyard and arsenal for the viceroy, Don Pedro Antonio of Aragon. *Carlo Fontana* (1634—1714) was brought to Naples to design the Palazzo Bagnara for Fabrizio Ruffo. *Ferdinando Sanfelice*, a native of Naples (born 1675), the most celebrated architect of his time in the construction of staircases, has left examples of his skill in the geometrical staircase of the Palazzo Majo, in the two double staircases of the Palazzo Sanfelice, built for his own use; in the staircase of the Palazzo Serra Cassano, which is still studied by foreign architects; and in the double geometrical staircase of the Palazzo Spagnuolo. He built also the Palazzo Monteleone, the Pignatelli chapel in SS. Apostoli, and rebuilt or restored the church of S. Maria Regina Cœli. *Carlo Zoccoli*, of Naples (1718—1771), built many churches and ecclesiastical edifices in the provinces, the most important of which is the church and convent of the Cappuccini at Arienzo. *Luigi Vanvitelli* (1700—1773) was born in Naples, his father, who was a native of Utrecht, having settled in the city, in the viceroyalty of the Duke de Medina Celi, who stood godfather to this child. While he was yet young, his father removed to Rome, where Luigi studied architecture under Ivara. After working on the palace of Urbino, and on various buildings at Ancona, Milan, and Rome, he was summoned to Naples by Carlo Borbone to furnish the designs for the palace of Caserta, which has always been considered his masterpiece. During his residence, he executed a variety of works, but we can only mention the cavalry barracks at Porte della Maddalena, the Fondi d'Angri, and Casacalenda Palaces; the church of S. Maria Annunziata, which he rebuilt; and the monument of Carlo Borbone, which he designed for the Largo del Mercatello. *Ferdinando Fuga*, a Florentine (born 1699), was brought to Naples by Cardinal del Giudice to build a chapel in the ground

floor of his palace, the Palazzo Cellammare. Many years afterwards he was again invited to Naples by Carlo Borbone to build the Albergo de' Poveri. During this visit he designed the altar of SS. Apostoli, the façade of the Palazzo Giordano, and the Palazzo Caramanica, celebrated for its beautiful proportions. *Pompeo Schiantarelli*, the best pupil of Vanvitelli, designed the Palazzo Lieto; *Gaetano Barba* designed the Palazzo Miranda; *Cioffredo* designed the Cavalcanti, Coscia, and d' Avalos Palaces; and *Medrano*, the Sicilian architect, designed the Royal Palace of Capodimonte. Of the architects of the nineteenth century, we have only space to record the names of *Luigi* and *Stefano Gasse*, who built the Palazzo de' Ministeri; *Cav. Bechi*, who built the Palazzo S. Teodoro; *Niccolini*, who built the Villa Regina Isabella and the Villa Floridiana; and the *Cav. Bianchi* of Lugano, whose church of S. Francesco di Paola, in ambitious imitation of the Pantheon at Rome, is the only work of any magnitude which has been undertaken at Naples for many years.

14. SCULPTURE.

In sculpture, as in painting, the Neapolitan artists derived their earliest instruction from Byzantium. The bronze doors of the few cathedrals and churches which still preserve these interesting examples of mediæval art, were all the work of Byzantine artists. The doors of Amalfi date from the year 1000, as we learn from an inscription in silver letters recording their erection. The doors of Monte Casino, cast at Constantinople on the model of those of Amalfi, with a list of the tenures and fiefs of the monastery inlaid also in silver letters, date from 1066. Those of Atrani date from 1087; those of Salerno from 1099; those of Benevento, cast at Constantinople and remarkable for their elaborate bas-reliefs, illustrating the New Testament, date from 1150; and those of Ravello, which bear evidence of the same origin in their beautiful sculptures and armorial bearings, date from 1179. The churches of Naples are full of monuments of the 13th, 14th, and 15th centuries, which it would require a separate volume to describe in detail, or to do justice to their merits as illustrating the revival and progress of art. We can only attempt to throw together a few facts which may assist the traveller in tracing the works of the most important sculptors. The first name we have to mention is that of *Masuccio I.*, who affords a striking proof of the remark we have already made on the excellence of many of the Neapolitan artists in more than one branch of art. In the Minutoli chapel, which he designed as an architect, he has left a crucifix and statues of the Virgin and St. John, which are justly regarded as precious examples of the sculpture of the 13th century. His son *Masuccio II.* executed some celebrated monuments:—the tomb of Queen Mary of Hungary, the wife of Charles II. of Anjou, in the church of S. Maria Donna Regina; the tomb of King Robert the Wise, and of his son Charles the Illustrious, Duke of Calabria, in S. Chiara; the tombs of Catherine of Austria, the first wife of Charles the Illustrious, and of the Princess Mary, the daughter of

Charles Durazzo, in S. Lorenzo; and the tombs of the Prince of Taranto, and the Duke of Durazzo, sons of Charles II. of Anjou, and those of Bertrando del Balzo, and of Giovanna d'Aquino in S. Domenico Maggiore. *Pietro de' Stefani*, the brother of the founder of the Neapolitan school of painting, another celebrated restorer of art in the 13th century, and the intimate friend of Masuccio, executed the tomb of Pope Innocent IV. in the cathedral, the altar and tribune of the Minutoli chapel, and is said to have designed the tombs of Charles I. of Anjou, of his grandson Charles Martel, and of his wife, the daughter of Rudolph of Hapsburg, but they were not erected till two centuries after his death. He was also probably the sculptor of the bas-reliefs on the pulpit and gallery of S. Chiara. The *Abate Bamboccio*, the pupil of Masuccio II., executed the tomb of Cardinal Minutolo in the chapel of the family in the cathedral, and the tomb of Ludovico Aldemoresco, remarkable for a bas-relief of great interest in the history of art. He is also supposed to have designed the elaborate Gothic doorway of S. Giovanni de' Pappacoda. *Andrea Ciccione*, who was likewise distinguished as an architect, executed the imposing tomb of King Ladislaus, universally regarded as his masterpiece, and that of Sergianni Caracciolo in S. Giovanni a Carbonara. By *Agnolo Aniello del Fiore* there are three interesting works in S. Domenico Maggiore:—the bas-relief of S. Jerome, executed as a trial of skill with his celebrated pupil, Giovanni da Nola, and the Carafa tombs, one of which is considered his masterpiece. But it was his pupil whom we have just mentioned, who did more for Neapolitan sculpture than any other artist of ancient or modern times. *Giovanni da Nola*, besides the architectural works described in the preceding chapter, has left monuments of his genius in all parts of the city. It will be sufficient to mention the bas-relief of the Entombment in the cathedral; the statue of S. Dorothea in S. Agnello Maggiore; the tomb of Antonia Gaudino in S. Chiara; the bas-relief of St. Jerome, the tombs of Porzia Capece, of Cardinal Carafa, and of Galeasso Pandone, the statues of the Virgin, St. John and St. Matthew, in S. Domenico Maggiore; the tomb of Don Pedro de Toledo in S. Giacomo degli Spagnuoli; one of the four apostles in S. Giovanni a Carbonara; the bas-reliefs of the Baptism of the Saviour, and the Martyrdom of St. John, in S. Giovanni Maggiore; the Franciscan saints and bas-reliefs in S. Lorenzo; the bas-reliefs in wood, illustrating the life of our Saviour, in S. M. Annunziata; the Brancaccio tomb, the statue of the Virgin, and the bas-relief of the Deposition in S. Maria delle Grazie; the crucifix in wood, and the tombs of Navarro and Lautrec in S. Maria Nuova; the celebrated Virgin and Child with St. John, and the beautiful bas-relief of S. Francesco di Paola, and the four Evangelists in Monte Oliveto; the alto-relievo of the Madonna delle Grazie in S. Pietro ad Aram; the fine tombs of the Sanseverini, and of Andrea Bonifacio, in S. Severino e Sossio, and the statues on the Arch of Alfonso in the Castel Nuovo. Some of these were executed as trials of skill with three eminent contemporaries, — Santacroce, Caccavello, and Pedro della Plata, the

Spanish sculptor. *Santacroce* (d. 1537) executed one of the four apostles in S. Giovanni a Carbonara; the celebrated bas-relief of the Incredulity of St. Thomas in S. M. delle Grazie, the mezzo-relievo of the Descent from the Cross in S. M. Annunziata; the Spinelli tombs in S. Domenico Maggiore; the tomb of Sannazzaro, in conjunction with *Montorsoli*, in S. M. del Parto; the highly finished Madonna, and bas-relief of the Calling of St. Peter in Monte Oliveto; and the alto-relievo of the Descent from the Cross in S. Pietro ad Aram. *Caccavello's* works are, one of the four apostles in S. Giovanni a Carbonara, and one of the Brancaccio tombs in S. M. delle Grazie. *Pedro della Plata* has left only one work, executed in the trial of skill with his three contemporaries, one of the apostles in S. Giovanni a Carbonara. About the middle of the 15th century, *Donatello* was summoned to Naples, to execute, conjointly with *Michelozzo*, the beautiful tomb of Cardinal Rainaldo Brancaccio, erected at the expense of Cosmo de' Medici. The bas-relief on the sarcophagus, representing the Assumption, is one of Donatello's most celebrated compositions. His pupil, *Antonio Rossellino*, has left three works of equal celebrity in Monte Oliveto:—the exquisite mezzo-relievo of the Nativity, the bas-relief of the Crucifixion, and the tomb of Mary of Aragon, the wife of Antonio Piccolomini, Duke of Amalfi. In the same church are two other remarkable examples of Florentine art, the bas-relief of the Annunciation by *Benedetto da Majano*; and the Pietà, in creta cotta, by his rival *Modanino*, who has made the principal figures in the group likenesses of contemporary celebrities. *Francesco Sangallo*, the son of the architect Giuliano, has left a fine monument in the church of Monte Casino, the tomb of Pietro de' Medici, son of Lorenzo the Magnificent, who was drowned at the battle of the Garigliano in 1503. *Domenico di Auria* (1600) executed the bas-relief of the Madonna and Child in S. Agnello Maggiore; the tomb of Bernardino Rota in S. Domenico Maggiore, the tomb of Niccolo Antonio Caracciolo in S. Giovanni a Carbonara; the bas-relief of the Conversion of St. Paul in S. M. delle Grazie; the Pietà in S. Severino e Sossio; and other works, including several of the public fountains. *Fansaga* has left three examples of his skill as a sculptor, in the statue of the Conception in the chapel royal, and in the Isaiah and Jeremiah in Gesu Nuovo. By *Fiammingo* (du Quesnoy) there is a celebrated work in SS. Apostoli, a bas-relief, representing a concert of children; and in the same church there is a bas-relief of a concert of youths, designed, as a rival work, by Sanfelice, but executed by *Bottiglieri*. *Sanfelice*, however, has left a work by his own hand, the tomb of Gaetano Argento in S. Giovanni a Carbonara. *Sanmartino* executed the sculptures of the de' Cito chapel in S. Chiara; the tomb of Prince Philip, the eldest son of Carlo Borbone in the same church; and the statue of S. Filippo Neri in S. Giovanni a Carbonara. The three contemporary sculptors, *Queirollo*, *Corradini*, and *Persico*, have left in the tombs of the San Severo princes, in S. M. della Pietà de' Sangri, three works which exhibit all the faults of the school of Bernini, who, though a Neapolitan by birth, executed no work for

his native city. The statues of these artists are wonderful examples of mechanical sculpture as exhibited in veiled figures and network, and they are always regarded with admiration by those who appreciate manual dexterity more than the severe simplicity of art. *Domenico Vaccaro* executed a bas-relief of S. Gennaro and the Virgin in S. Martino, a statue in S. Paolo, and the obelisk of San Domenico, remarkable only as a specimen of bad taste. By recent sculptors, we have the equestrian statues of Carlo Borbone and Ferdinand I. in the Largo of the royal palace; the two horses and the statue of Charles by *Canova*, the statue of Ferdinand by *Calì*. By *Canova* we have also the colossal statue of Ferdinand as Minerva in the museum, one of his least successful works, and never regarded by himself but with disappointment and vexation.

15. PAINTING.

It has been frequently suggested by Italian writers on the Neapolitan school of painting, that the antiques and arabesques which have been discovered in the neighbourhood of the capital must have had an important influence in forming the style of the earlier masters. If this remark had been restricted to the artists of the 16th and 17th centuries, who undoubtedly studied with great diligence every fresco and ornament which was brought to light by the excavation of the Roman tombs at Puteoli and other places in the western district, we should have not hesitated to agree to the proposition; but the late period of these excavations, and the still later period of the discovery of the buried cities, appear to throw great doubt upon the theory as applied to the older masters. There is much more reason for assuming that the mosaics which the Byzantine artists, from a very early period of the connection of Naples with the Eastern empire, introduced into the Lombard and early Gothic churches, and even into the pulpits and tribunes, were the source of that large infusion of Byzantine art which characterised the Neapolitan school in the first stages of its development, and that the employment of foreign architects on the civil and religious edifices erected by the Princes of the house of Suabia, was the source of the German element which we recognise in its works for many generations. At a later period, on the accession of the house of Aragon to the throne, the patronage of Flemish painters by Alfonso I. brought the artists of Naples into intimate association with the masters of the Flemish school, and this association was subsequently strengthened in a more direct manner by the connection of the Netherlands with the Spanish crown, while Naples was governed by the Viceroy.

The history of Neapolitan painting dates properly from the 13th century. The father of the school was *Tommaso de' Stefani*, born in 1230. He was the contemporary of Cimabue, and was employed by Charles I. of Anjou to decorate the cathedral, which had just been rebuilt by that monarch in the Gothic style, his brother Pietro being at the same time engaged to adorn it with sculpture. Very few works of this master have escaped destruction, but the

fragments which remain are sufficient to indicate that, though marked by hardness of outline and inequality of execution, his style was distinguished by ease and occasionally by grace. His frescoes illustrative of the Passion in the cathedral, the St. Michael and St. Andrew in the church of S. Angelo a Nilo, and the Madonna, painted for the church of the Castel Nuovo, but now at the high altar of S. Maria Nuova, are precious memorials of the revival of painting in Southern Italy. His pupil was *Filippo Tesauo* (b. 1260, d. 1320), of whose works probably not one survives, the Virgin and Child in the museum, which has hitherto been attributed to him, appearing to be the work of a later painter, probably of his descendant Bernardo Tesauo, who flourished nearly a century later, a supposition which is strengthened by the popular tradition that the figure of one of the saints in the lunette is a portrait of Ferdinand of Aragon. In 1325, Giotto was invited to Naples by King Robert the Wise, who, as Vasari tells us, took especial delight in his society, and was "fascinated as much by the pleasantry of his tongue as by the magic of his pencil." His residence at Naples must have been of some duration, as he covered the chapel of the Castel dell' Ovo (then the palace of the king), the interior of S. Chiara, and the choir of L'Incoronata with his frescoes. Those in the Castel dell' Ovo have long since disappeared; those in S. Chiara were all barbarously white-washed in the last century, with the exception of one Madonna which still exists; but those in L'Incoronata have fortunately been preserved. They are illustrative of the Seven Sacraments, and are regarded by all writers on art as worthy of the praise bestowed upon them by Petrarch, who describes them as "magna manûs et ingenii monumenta." The style of the great Florentine naturally produced a school of "Giotteschi" at Naples. His friend and ablest assistant was *Maestro Simone* (d. 1346), who had been a pupil of Filippo Tesauo, and whose first work is still shown in S. Domenico Maggiore. On Giotto's departure Simone was employed by King Robert to paint his Coronation and other works in San Lorenzo. In the refectory of S. Chiara, he painted another picture for his patron, representing the Virgin presenting to the Saviour the king and his son Charles Duke of Calabria, Queen Sancia, and other members of the royal family. In L'Incoronata, he painted, at a later period, the altar piece of the Deposition from the Cross, and is supposed to have executed the historical pictures illustrating the leading events in the early life of Queen Joanna I. These works, which are still extant, are in the style of Giotto, and were in fact attributed to him until a comparison of dates proved that they must have been executed after his departure. Other works are shown in the Museum under the name of Maestro Simone, but they are of inferior interest to these. His son *Francesco Simone* (d. 1360) inherited his father's talent, and painted a fine fresco of the Madonna throned, which is still preserved in S. Chiara. He probably assisted his father in the historical pictures in L'Incoronata, and may have painted the last of the series, representing the arrival of Louis of Hungary to avenge the murder of his brother Andrew. The principal pupils of the

Simoni were *Gennaro di Cola* (d. 1370), whose frescoes in S. Giovanni a Carbonara, illustrating the life and history of the Virgin, are still extant,—*Maestro Stefanone* (d. 1390), of whose works only two remain, one in S. Domenico Maggiore, the other in the Museum,—and *Colantonio del Fiore* (d. 1443), who sometimes followed the style of Giotto, and sometimes that of the Flemish masters. His picture of St. Anthony, in S. Antonio Abate, is an example of the first style; and his celebrated masterpiece of St. Jerome and the Lion in the Museum is so remarkable an example of the second, that recent critics have not scrupled to attribute it to Van Eyck, under whom he was once supposed to have studied in Flanders. Both these suppositions appear to be unsupported either by probability or facts; but there is no doubt that Colantonio gave a new direction to art in Naples by his adoption of the Flemish style, after he had thrown off his allegiance to the school of Giotto. Other works by his hand are extant in S. Angelo a Nilo, and in S. Maria Nuova. His pupils were *Angiolo Franco* (d. 1445), who painted some frescoes of great interest which are still preserved in S. Domenico Maggiore; and *Antonio Solario*, better known as *Lo Zingaro* (b. 1382, d. 1455), the Quentin Matsys of Italy, who abandoned his calling as a travelling tinker, and became an artist, in order that he might marry his master's daughter, in compliance with Colantonio's condition that she should wed no one but a painter. To qualify himself for her hand Zingaro travelled from school to school in Upper Italy, studied under Lippo Dalmasio and other masters, and introduced, on his return to Naples, the best styles of the Northern schools, founding, in fact, a school of his own which was long known as the Zingaresque. In the style of this school, the Umbrian was the principal element, but in some particulars it partook of the influence of the German school of Alsace. The masterpiece of Zingaro is the fresco illustrating the life of St. Benedict in the cloisters of S. Severino e Sossio; another celebrated work is the Virgin and Child throned, in the Museum, in which the portraits of Queen Joanna, and of himself and wife are introduced: two other pictures are in S. Domenico Maggiore and S. Lorenzo. *Matteo di Giovanni da Siena*, painted in Naples in the time of Zingaro, and is supposed to have influenced his style; but only one of his works, the Massacre of the Innocents in the Museum, is now extant in the city. Another contemporary artist was *Antonello da Messina*, whose name is well known in connection with the controversy respecting the alleged discovery of oil painting at Naples. The pupils of Zingaro were very numerous. Our space allows us to mention only *Niccolo di Vito* (fl. 1460), of whom we have one, or more probably two, examples in the Museum; *Simone Papa, the elder* (d. 1488), who imitated the style of Van Eyck, of which there is a remarkable instance in the Archangel Michael, now in the Museum; and the brothers *Pietro* and *Ippolito Donzelli* (fl. 1460), sons-in-law of Angiolo Franco, both very able artists, who followed the German style of painting, and studied architecture under Giuliano da Majano. They were the best pupils of Zingaro, and were employed by Alfonso of

Aragon to decorate the Palace of Poggioreale, long since destroyed. Their works may, however, be studied in two chapels in S. Domenico Maggiore, in one of which they painted several small but very interesting pictures of the miracles of S. Domenick; and in the refectory of S. Maria Nuova, where they executed some large frescoes, in which two female saints by the hand of Pietro have always been regarded as his best works. Their ablest assistant was *Silvestro Buoni* or *de' Buoni* (d. 1484), who had previously studied under Zingaro. He far surpassed the Donzelli in delicacy of colouring, and endeavoured to combine the peculiarities of the Umbrian with those of the Venetian school. His masterpiece in S. Restituta is the best example of this style; but other works of great interest, remarkable as much for expression as for colouring, are to be found in S. Pietro Martire, in Monte Oliveto, and in the Museum. His pupil was *Bernardo Tesauo* (fl. 1480), whose Seven Sacraments in S. Giovanni de' Pappacoda were extolled by Giordano as unsurpassable for delicacy and grace by any artist of the time. We have already stated our reasons for attributing to him the work shown in the Museum under the name of his ancestor Filippo Tesauo. Another of Silvestro's pupils was *Amato Vecchio* (Gio. Antonio d' Amato, b. 1475 d. 1555), whose beautiful picture of angels in S. Severino e Sossio confirms the tradition that he became an imitator of the style of *Perugino*, as soon as Pietro had completed his Assumption of the Virgin for the cathedral. This celebrated picture, which Perugino painted for Cardinal Carafa, created a revolution in Neapolitan art. It formed the style and influenced the career of *Andrea di Salerno* (Andrea Sabbatini, b. 1480 d. 1545), who is considered the founder of the modern school of Naples. He was so ambitious to emulate Perugino's style, that he set out from Naples with the intention of studying in the school of Umbria, but was induced to remain at Rome in order to become a pupil of Raphael, who was then at work for Julius II. After having been some time one of the favourite pupils of his great master, he returned to Naples, and painted numerous frescoes in the churches, and several oil pictures for private galleries. Many of these works have been destroyed or dispersed, but enough remain to show his correctness of style and freshness of colour. In the Museum we find his Adoration of the Magi; the Assumption of the Virgin, in which the Apostles are portraits of Sannazzaro and other principal members of the Accademia Pontaniana, and the Deposition from the Cross; in S. Giorgio de' Genovesi is his celebrated picture of St. George and the Dragon; his other works are to be found in S. Domenico Maggiore, S. Maria delle Grazie, and S. Maria Regina Cœli. His best pupil was *Francesco Santafede* (fl. 1560), the most popular artist of his day, who painted the nave of the cathedral, and several works in S. Agostino degli Scalzi, S. Filippo Neri, S. Maria Regina Cœli, the Monte della Misericordia, S. Paolo, S. Teresa, and other churches. His Coronation of the Virgin in S. Maria Nuova, has been described as "Titianesque." The other pupils of Andrea di Salerno were *Cesare Turco*, one of whose works is to be found

in S. M. delle Grazie; *Paolillo*, whose productions were frequently ascribed to Andrea himself, and *Gianfilippo Criscuolo* (d. 1584), a copyist of the school of Raphael, two of whose works are in the Museum, and another in S. Maria Donna Regina. His pupil was *Francesco Imperato* (fl. 1565), whose pictures of the Imprisonment and Martyrdom of S. Peter still exist in S. Pietro Martire. His son *Girolamo Imperato*, introduced the Venetian and Lombard styles, with what success may be seen in his works in Gesu Nuovo, S. Maria Nuova, and S. Severino e Sossio. *Caravaggio* (Polidoro Caldara da Caravaggio, d. 1543) came to Naples in 1527, and took up his residence in the house of his friend, Andrea di Salerno, with whom he had been a fellow-student in Raphael's studio at Rome. He painted many works at Naples, but the greater part are now dispersed. Among those which remain are the Christ bearing the Cross, in the gallery of masterpieces in the Museum; the Orpheus, and the Christ disputing with the Doctors in the Royal Palace; the Christ at the Column, in S. Domenico Maggiore; the altar-piece in the Monte della Misericordia; the frescoes in the Palazzo di S. Agata, now greatly damaged; and the paintings in chiaroscuro in the Palazzo Colonna. His pupil, *Gio-Bernardo Lama* (d. 1579), imitated his style, as may be seen in his Deposition from the Cross in the Museum, and in his other works in S. Giacomo degli Spagnuoli and S. Lorenzo. *Cardisco* (Marco Calabrese, 1508—1542) is also classed among Caravaggio's pupils. Vasari considered him superior to all his contemporaries. He painted several works in Naples; but of the few which are now known, the best are the Triptycon in the Museum; the S. Francesco di Paola, and the Madonna, in S. Agostino degli Scalzi. He afterwards removed to Messina, where he became the founder of a school. *Francesco Penni* (Il Fattore) settled in Naples a few years after Caravaggio, but was less employed than his assistant, *Lionardo il Pistoja*, who had previously studied in the school of Raphael, and obtained considerable patronage as a portrait painter. His pupil, *Francesco Curia* (d. 1610), executed some works of great ability, but they are now very rare, the only ones in Naples being the Pietà, in the cathedral, and the Virgin and Child in the Museum. His style was imitated by *Ippolito Borghese* (b. 1625), whose works are also very rare, the two companion pictures of the Deposition in the Museum, being, we believe, the only examples in Naples. *Vasari* arrived in 1544, to paint the sacristy of Monte Oliveto, and was much employed in architecture as well as in painting, especially in altering many of the old Gothic churches and convents to the classical style of the Revival. He seems to have held the native painters in contempt, and he has never been forgiven by the Neapolitans for his unjust omission, from his "Lives," of such men as Andrea di Salerno and other painters who had done so much for Italian art. His frescoes in the sacristy of Monte Oliveto still remain, but the altar-piece, representing the Presentation in the Temple, and other works painted for the same convent, have been removed to the Museum. In 1546 he again visited Naples,

accompanied by Doceno, at the request of the Cardinal Archbishop Ranuccio Farnese, who commissioned him to paint two large pictures for the doors of the organ in the cathedral. During the same visit he painted a series of 24 pictures, illustrative of the Old Testament and the history of the Baptist, for the sacristy of S. Giovanni a Carbonara, where 15 of the number still exist. His allegorical picture of Justice, well known by his own elaborate description, painted at the same period for Cardinal Farnese, is now in the Museum. A few years later, *Marco da Siena* (Marco di Pino, d. 1587), another pupil of Michael Angelo, arrived in Naples, and, like his great master, became known both as an architect and as a painter. In both branches of art he seems to have been extensively employed, for his works are to be found in S. Angelo a Nilo, SS. Apostoli, S. Domenico Maggiore, S. Filippo Neri, Gesu Vecchio, S. Giacomo degli Spagnuoli, S. Maria Nuova, S. Paolo, and S. Severino e Sossio, at Naples; and in the church of the monastery of Monte Casino. His best pupil was *Gio Vincenzo Corso* (d. 1645), whose Christ bearing the Cross, in S. Domenico Maggiore, was considered by Solimene the best painting in the church. Another pupil and assistant was *Gio. Angelo Criscuolo*, the brother of Gio. Filippo, already mentioned, but he is known chiefly as a miniature painter. At the same time flourished *Simone Papa, the younger* (b. 1506, d. 1569), who acquired some celebrity as a fresco painter, and whose best works are in the choir of Monte Oliveto, and in the choir and cloister of S. Maria Nuova. *Gio. Antonio d'Amato* (fl. 1550), the nephew of Amato Vecchio, belongs also to this period, but little is now known of his works, out of the Museum. *Pietro Negroni*, the Calabrian (d. 1565), is a name of still rarer occurrence, only one of his works, we believe, being now extant in Naples, the Virgin and Child with St. John, in the Museum, which is regarded as his masterpiece. In the provinces about this time, art was giving many signs that the seed already scattered had taken root. Ascoli possessed a native artist of considerable eminence in *Cola dell' Amatrice* (fl. 1533), who became known in the Northern provinces as an architect as well as a painter. At Aquila, *Pompeo dell' Aquila* was decorating churches and palaces with his pencil, while the *Cav. Giuseppe Cesari*, whom we shall have occasion to notice hereafter, was making the name of Arpino famous by his talents, and *Marco Mazzaroppi* of San Germano was covering the walls of Monte Casino with his finely coloured imitations of the Flemish school.

About the middle of the sixteenth century, the Neapolitan school in the capital received an important impulse from the presence of Guido, Domenichino, Lanfranco, and Annibale Caracci. The principal resident artists at this time were Corenzio and Spagnoletto, both of foreign birth, and Caracciolo, a native of Naples. *Corenzio* (b. 1588, d. 1643) was a Greek, who had studied under Tintoretto at Venice. He settled at Naples, and became a close and rapid imitator of his master's style. Of this power of imitation and facility of hand there is a celebrated example in the refectory of S.

Severino e Sossio, where his picture of the Miraculous Feeding of the Multitude, finished in forty days, shows how deeply he was imbued with the characteristics of the Venetian school. The same may be observed in his other works in S. Domenico Maggiore, S. Filippo Neri, the Gesu Nuovo, S. Maria Annunziata, S. Maria Nuova, S. Martino, S. Paolo, in the Greek church of S. Pietro e Paolo, and in the Museum. *Spagnoletto* (Giuseppe Ribera, b. 1593, d. 1656) was a native of Sativa, now San Felipo, in Valencia. His parents appear to have settled at Lecce, at which place some of the local writers have erroneously supposed him to have been born. In early life he travelled through upper Italy to study the works of Raphael, Correggio, and the Caracci; but having on his return to Naples become the pupil of Caravaggio, he generally imitated his style in preference to those of the greater masters. The Museum contains, in the gallery of masterpieces, two of his most celebrated works, the St. Jerome startled by the Sound of the Last Trump, and the Silenus and the Satyrs. Three other works are in another chamber of the gallery; but those who wish to study the characteristics of Spagnoletto in all their power of pathos and expression, must visit the Certosa of S. Martino, where they will find his grand picture of the Deposition from the Cross, the noble figures of the Twelve Apostles, the Moses and Elias, and the Last Supper; the latter one of his successful imitations of Paolo Veronese. Other works are to be found in the Tesoro of the cathedral, in S. Filippo Neri, Gesu Nuovo, S. Gregorio Armeno, and S. Maria Nuova. *Giobattista Caracciolo* (d. 1641) was the contemporary and friend of Spagnoletto. He was, as we have said, a Neapolitan, and in early life was an imitator of Caravaggio; but having visited Rome and studied in the Farnese gallery, he became a successful imitator of Annibale Caracci. He has left a proof of this in the picture of S. Carlo, in S. Agnello Maggiore, and in the great picture of the Washing of the Feet, which forms one of the Quattro Cene in S. Martino. These three painters persecuted every artist who visited Naples in their time, and compelled them to quit the city. *Annibale Caracci*, who had been invited to paint two of the churches, was driven away by the threats of Corenzio, and died soon after he reached Rome from the effects of his hurried journey under a burning sun. Though unable, however, to execute his commission in the churches, he has left at Naples three repetitions of his most celebrated works,—the Pieta, the Satyr and Bacchante, and the Youthful Hercules, all now in the gallery of masterpieces in the Museum. *Cav. d'Arpino* (d. 1640), who had been employed to decorate S. Martino, was next compelled to fly from the tyranny of Corenzio, who was now leagued with Spagnoletto and Caracciolo, leaving the ceiling of the choir, upon which he was then engaged, in an unfinished state. He had, however, completed the roof of the sacristy and the picture of the Crucifixion, which many consider his best work; and several of his smaller pictures are preserved in the Museum. *Guido* was the next object of persecution. He had been sent for to decorate the chapel

of S. Gennaro, in the cathedral; but he had scarcely entered upon the work when an attempt was made to poison him, and he received an intimation that he must prepare for death or depart from Naples. He obeyed this order by returning instantly to Rome, leaving his pupil, Gessi, with two assistants, to complete the work. The assistants were enticed on board a galley on their arrival, carried off to sea, and never heard of afterwards; and Gessi, of course, threw up his commission, leaving no trace of his visit beyond the St. Jerome startled by the Sound of the Last Trump, in S. Filippo Neri. Guido also painted three pictures for S. Filippo Neri, and one of peculiar interest for S. Martino, a beautiful picture of the Nativity, upon which he was engaged when cut off by death. *Domenichino* was now invited to Naples to execute the commission which so many had been forbidden to accomplish. To reconcile him to the dangers of his task, he was promised remuneration on a munificent scale, and the especial protection of the viceroy. He had completed four paintings and three frescoes illustrating the history of S. Gennaro, and had begun the cupola, when he was compelled by the threats of Spagnoletto to take his departure secretly for Rome. He was, however, recalled to complete the cupola under the renewed promise of protection from the viceroy, but he soon died under strong suspicions of poison. Besides these works in the cathedral, which will be studied with interest by the traveller, he painted the Apostles for S. Filippo Neri, and for a Sicilian family the celebrated picture of the Guardian Angel which is now one of the gems of the Museum. *Lanfranco*, an old enemy of *Domenichino*, succeeded him in the cathedral, and the local confederacy was shortly afterwards broken up by the death of Corenzio and Caracciolo, and by the flight of Spagnoletto, to escape the consequences of his lawless passion in another way. Lanfranco subsequently painted ceilings and other works in SS. Apostoli, S. Chiara, S. Domenico Maggiore, and S. Martino. During the residence of Cav. d'Arpino at Naples, he had as his pupil *Luigi Roderigo*, of Messina, whose works will be found in the Museum and in the Monte della Misericordia; his style was formed on that of his master, who was however more successfully imitated by Luigi's nephew, *Gio Bernardino Roderigo* (d. 1667), called "Il Pittor Santo." The best pupil of Caracciolo was *Stanzioni* (Cav. Massimo, b. 1585, d. 1656), who studied also under Corenzio and Lanfranco, and afterwards under Guido, whose style he adopted so completely as to be called the "Guido Reni di Napoli." His best works are in the Certosa of S. Martino, where he painted one of the "Quattro Cene" representing the Last Supper, the Chapel of S. Bruno, the Ecce Homo, the Madonna, the Limbo, and the celebrated Deposition from the Cross, which Spagnoletto, in a fit of passionate jealousy, damaged with some corrosive liquid, and which still remains, as Stanzioni predicted, a monument of his rival's treachery. In the chapel of S. Gennaro in the cathedral he painted the well known picture of the Saint curing a Demoniac, executed in competition with *Domenichino* and *Spagnoletto*.

His other works are found in the Museum and in the churches of Gesu Nuovo, S. Lorenzo, S. Maria degli Angeli, S. Maria Nuova, S. Maria della Pietà de' Turchini, S. Maria Regina Cœli, S. Paolo, S. Pietro Celestino, and S. Teresa. His principal pupils were *Muzio Rossi*, few of whose works are now known, and *Francesco* or *Pacecco di Rosa* (b. 1654), one of the most skilful imitators of Guido. His Madonna with S. Thomas Aquinas is in S. Domenico Maggiore, and two very pleasing pictures representing the Denial of Peter, and the Madonna delle Grazie are in the Museum. His niece *Annella di Rosa*, whose murder by her husband Agostino Beltrano, from jealousy of her superior powers as a colourist, is one of the painful episodes of art in the 17th century, also studied under Stanzioni, and painted many works which passed under Pacecco's name. Her style and colouring may be seen in the Nativity and Assumption on the ceiling of S. Maria della Pietà de' Turchini. Among the other pupils of Stanzioni's school, were three natives of Orta — *Finoglia*, who painted some ceilings in S. Martino; *Giacinto di Popoli*, and *Marullo*; but, like *Andrea Malinconico*, they have left nothing which deserves to be recorded. A more able pupil was *Bernardo Cavallino* (b. 1622, d. 1656), who imitated Stanzioni so well that he is said to have at first excited a jealous feeling, but he afterwards combined his master's style with those of Gentileschi and Rubens. His works are mostly found in private galleries, but the museum contains a sketch of his great picture of S. Cecilia. Contemporary with Stanzioni was *Andrea Vaccaro* (b. 1598, d. 1670), a follower and successful imitator of Caravaggio. He afterwards adopted the style of Guido, of which we have examples in his pictures at S. Martino, S. Maria del Pianto, S. Maria degli Angeli, S. Maria della Sanità, and the Museum. *Giacomo del Po*, one of a family of painters, and a pupil of Poussin, was extensively employed at Naples at this time in decorating the palaces of the nobility with frescoes, but though a clever colourist, he was mannered in his figures and drapery. His principal public works are in S. Agostino degli Scalzi, S. Gregorio Armeno, and S. Teresa. *Francesco di Maria* (b. 1623, d. 1690), was a pupil of Domenichino, for whose works his productions are said to have often passed, resembling them, as Lanzi says, in every quality but grace. He painted some of the walls and ceilings in S. Brigida, in competition with Giordano; but the brilliant style of the latter obtained the preference, and Francesco's works are now very rare at Naples. *Benasca* (Giobattista Beinaschi, of Turin, b. 1636, d. 1688), was a follower if not a pupil of Lanfranco, and was celebrated in his day as a painter of cupolas and ceilings. In SS. Apostoli, where both Lanfranco and himself were employed in decorating the interior, he was considered by the contemporary artists to have attained such excellence in his paintings on the cupola, that they could not determine which had deserved the palm. His other works are in S. Filippo Neri and S. Maria delle Grazie. *Calabrese* (Cav. Mattia Preti, b. 1613, d. 1699), one of the few painters who was honoured with the distinction of

being made a knight of Malta, left Naples in early life to study under Guercino at Cento. He afterwards visited other schools in Upper Italy, and formed an eclectic style of his own; but in spite of his experience and powers in composition and colouring, his gloomy disposition showed itself in his works and in his choice of subjects, which were generally plagues or martyrdoms. Several of his works on more agreeable subjects are in the Museum, but his masterpiece is the series of paintings on the ceiling and transepts of S. Pietro a Majella, representing the history of Pope Celestin V. and the life of St. Catherine of Alexandria. His St. Bartholomew is in S. Domenico Maggiore. *Aniello Falcone* (b. 1600, d. 1665) was a pupil of Stanzioni, and the master of Salvator Rosa and Micco Spadaro. He was celebrated as a painter of battle-pieces, and is supposed by some to have instructed his friend Borgognone in the same class of art. The battle of the Israelites and Amalekites in the Museum is a good example of his powers. He figures also in history as the leader of the "Compagnia della Morte" in his kinsman Masaniello's insurrection, when he gave such proof, by his cruelties and excesses, that his knowledge of war was not confined to the painter's canvass, that in spite of Spagnoletto's intercession with the Viceroy, the Duke d'Arcos, he was compelled to fly with his companions to France. *Salvator Rosa* (b. 1615, d. 1673) began, like Aniello, by painting battle-scenes, but subsequent study in the schools of Caravaggio and Spagnoletto gave a different turn to his ideas, and he became a landscape-painter, seeking the subjects for his pencil among the magnificent scenery of Monte Sant' Angelo, and amidst the rocks and forests which gave an air of savage wildness to the Val Arsiccia near La Cava. The Museum contains a charge of cavalry which is interesting as an example of his first style, and some other works on religious subjects, which were painted probably before his departure from Naples, which took place in his twentieth year. This fact no doubt accounts for the rare occurrence of his characteristic landscapes in the place from whose neighbourhood he drew his earliest inspirations of nature in her wildest aspect, the few examples which Naples contains being confined to the private collection of the Prince of Salerno. His fellow-student, *Micco Spadaro* (Domenico Gargiuli, b. 1612, d. 1679) excelled both as a painter of historical landscapes in the style of Salvator, and as a painter of small figures, delighting especially in the representation of large and crowded multitudes. The Museum contains his portrait of Masaniello and several examples of both his styles: those illustrative of the plague of 1656, and of Masaniello's insurrection, are especially interesting as contemporary records of the events and as authentic representations of costumes and characters crowded together in infinite variety. Two of his scriptural pieces are found in S. Maria Donna Romita, and in the hall of the chapter of S. Martino. *Carlo Coppola* (fl. 1665) was another pupil of Aniello Falcone, whom he imitated with success as a painter of battle-pieces. A well known picture in the Museum, representing

the execution of the persons who were supposed to have introduced the plague, has been regarded as a proof that he afterwards abandoned this style for that of Micco Spadaro, but it is by no means clear that the picture is not the work of Spadaro himself.

Towards the close of the 17th century a new era in Neapolitan art was opened by *Luca Giordano* (b. 1632, d. 1705), whose rapidity of execution justified his *sobriquet* of "Luca fa presto," and whose talent as an imitator gained him the significant title of the Proteus of painting. In early life he was a pupil of Spagnoletto. He afterwards went to Rome and became the pupil of Pietro da Cortona, and subsequently studied, copied, and recopied the works of Raphael and other masters, whose style he was ambitious of emulating. Some of his contemporaries are said to have had grave cause for complaining of Giordano's facility in copying their works, for these copies realised higher prices than the originals. His works are to be found in most of the churches of Naples and in the Museum, and several of great celebrity are in the church of the Monastery of Monte Casino. Without entering into details of all of them, we may mention the picture of our Saviour before Pilate, in the Museum, as an example of his imitation of Albert Durer; the Justice disarmed by Love and Ignorance, also in the Museum, as an imitation of Spagnoletto; the St. Michael, in SS. Ascensione, as an imitation of Paolo Veronese; and the two pictures in S. Teresa, as an imitation of Guido. As examples of his facility and rapidity of execution we may mention the cupola of S. Brigida; the celebrated fresco of Christ driving the Dealers from the Temple in S. Filippo Neri; the Two Graceful Children in S. Maria Nuova, painted when he was only in his 8th year; the two pictures of the Plague in S. Maria del Pianto, said to have been executed in 2 days; and the great picture of Judith in S. Martino, said to have been painted in 48 hours, and to have been his last work. Of his numerous scholars, we need only notice *Giuseppe Simonelli*, who, from being the servant, became one of the most skilful imitators of his master, as may be seen in the Judith in S. Filippo Neri; *Paolo de Matteis*, whose rapidity surpassed that of his master, and whose works are to be found in the Gesu Nuovo, S. Martino, S. Pietro Celestini, S. Teresa, and other churches; he is also well known at Rome, Genoa, and in most private galleries in Italy. The great competitor of Giordano was *Francesco Solimene* (b. 1657, d. 1747), who was a pupil of Francesco di Maria and of Giacomo del Po. He imitated the styles of Pietro da Cortona, Calabrese, and Lanfranco, and succeeded in combining many of their characteristics with the grace and expression of Guido. At the commencement of his career he surpassed all his contemporaries in the carefulness of his design, and was celebrated by the poets of his time for his inexhaustible power of invention; but as he advanced in years he became tame and mannered. His works are met with in nearly all the churches and galleries, and embrace every variety of subject, history, landscapes, portraits, architecture, fruits, animals, &c. His masterpieces are the Conversion of St. Paul, and the Fall of Simon

Magus in S. Paolo, and the paintings illustrating the history of S. Bruno in S. Martino. His principal pupils were *Francesco di Mura* (fl. 1743), who painted the royal palace at Turin, and whose works in Naples are found in S. Chiara, S. Maria Annunziata, the Carmine, and other churches; and *Sebastiano Conca* (d. 1764), who painted the frescoes on the roof of S. Chiara; but, like all the followers of Giordano, they perpetuated the faults and exaggerated the peculiarities of his school.

16. CHRONOLOGICAL TABLES.

THE NORMANS, A.D. 1042—1194.

1. COUNTS OF APULIA.

1042. William Bras-de-Fer, son of Tancred of Hauteville.
 1046. Drogo, }
 1050. Humphrey, } his brothers.

2. DUKES OF APULIA AND CALABRIA.

1060. Robert Guiscard, eldest son of Tancred of Hauteville by his second wife, and consequently half-brother of William Bras-de-Fer, Drogo, and Humphrey.
 1085. Roger I. (Roger Borsa), second son of Robert Guiscard by his second wife Sigelgaita.
 1111. William (Duke William), eldest son of Roger Borsa.

3. KINGS OF NAPLES AND SICILY.

Foundation of the Monarchy.

1127. Roger II., second son of Roger the "great Count of Sicily," nephew of Robert Guiscard.
 1150. William I. (The Bad), third son of Roger II.
 1166. William II. (The Good), son of William I.
 1190. Tancred, Count of Lecce, natural son of Roger, son of Roger II.
 1194. William III., eldest son of Tancred.

THE SUABIANS, 1194—1268.

HOUSE OF HOHENSTAUFEN.

1194. Henry VI., Emperor of Germany, only son of Frederick Barbarossa, succeeding to the crown of the Two Sicilies by virtue of his marriage with Constance, the daughter of Roger II.
 1198. Frederick II., Emperor of Germany, only son of Henry VI. and Constance.

Viceroy.

1220. Tommaso d'Aquino, Count of Acerra.
 1228. Rinaldo Alemanno, Duke of Spoleto.
 1249. Angelo di Morra.
 1250. Conrad, second son of Frederick II.

1254. Conradin, only son of Conrad (2 years old at his father's death, and left to the guardianship of Manfred).

Regency.

1254. Manfred, natural son of Frederick II.

HOUSE OF ANJOU, 1266—1435.

KINGDOM OF NAPLES.

1266. Charles I. of Anjou, Count of Provence, seventh son of Louis VIII. of France, by Blanche of Castile, and consequently brother of Louis IX. (St. Louis.)

1285. Charles II. (Carlo il Zoppo), son of Charles I.

Viceroy during the imprisonment of the King in Catalonia.

1285. Robert, Comte d'Artois.

——. Cardinal Gerardo Bianco, the Papal Legate.

1309. Robert, Duke of Calabria (Robert the Wise), third son of Charles II.

1349. Joanna I., daughter of Charles the Illustrious, Duke of Calabria, only son of Robert the Wise, who survived him.

Viceroy.

1348. Conrad Wolf, for Louis, King of Hungary.

1351. Galeazzo Malatesta, for Queen Joanna.

1381. Charles III., Duke of Durazzo (Carlo Durazzo), sometimes called "Carlo della Pace," son of Louis, Count of Gravina, grandson of Charles II., and consequently second cousin of Joanna I.

1386. Ladislaus, only son of Charles III.

Viceroy.

1386. Tommaso Sanseverino, Grand Constable, for Louis of Anjou.

1387. Monseigneur Montjoy, for the same.

1390. Cecco del Borgo, Marquis of Pescara, for Ladislaus.

1406. Florido Latro, for the same.

1414. Joanna II., sister of Ladislaus, and consequently daughter of Charles III.

Viceroy.

1421. Braccio da Montone, Grand Constable, for Joanna and Alfonso of Aragon.

1422. Egidio Saffitera, for Alfonso.

1423. Giorgio della Magna, Count of Pulcino, for Joanna and Louis of Anjou.

——. Don Pedro of Aragon, for his brother Alfonso.

End of the Durazzo Line.

1435. René of Anjou, Duke of Lorraine, succeeding as the heir of Joanna II. by her last will and testament, in opposition to her previous adoption of Alfonso of Aragon.

Viceroy.

1438. Giacomo del Fiasco, for René.

1439. Antonio Caldora, Grand Constable, for the same.

HOUSE OF ARAGON.

I. KINGDOM OF SICILY, 1283—1496.

1283. Peter III., King of Aragon, succeeding to the throne as the husband of Constance, the daughter of Manfred, and sole heiress of the house of Hohenstaufen.
1285. James I. "the Just," son of Peter III., abdicated in 1291 in favour of his brother, on becoming King of Aragon by the title of James II.
1291. Interregnum to 1296.
1296. Frederick II., brother of James the Just, abdicated in 1322 in favour of his son.
1322. Peter IV., eldest son of Frederick II.
1342. Louis, son of Peter IV.
1355. Frederick III., younger brother of Louis.
1377. Mary, sister of Frederick III.
1391. Mary and Martin her husband, son of Martin I., King of Aragon.
1402. Martin I., husband of Mary, succeeding on her death without issue.
1409. Martin the Elder (Martin I. of Aragon, II. of Sicily), father of the last king, so that Sicily became again united to the crown of Aragon.
1412. Ferdinand the Just, King of Aragon and Sicily, second son of Eleanor of Aragon, daughter of Peter IV., and brother of Henry III. King of Castile.
1416. Alfonso V., King of Aragon and Sicily, son of Ferdinand the Just, adopted by Joanna I. as heir to the crown of Naples; abdicated in favour of his brother on becoming King of Naples.
1458. John II., King of Aragon and Navarre, second brother of Alfonso.
1479. Ferdinand V. (Ferdinand the Catholic), son of John II.

II. KINGDOM OF NAPLES.

1441. Alfonso I., son of Ferdinand the Just, formerly King of Sicily, called Alfonso the Magnanimous and Alfonso the Just; the heir of Joanna I. by her first adoption, and the heir of the house of Hohenstaufen by the female line, and through it of the Norman kings.

Viceroy.

1442. Antonio Cibo.
1453. Don Lopez Ximenes d'Urrea.
1458. Ferdinand I., natural son of Alfonso I., legitimated by the Pope in 1444.
1494. Alfonso II., Duke of Calabria, eldest son of Ferdinand I.
1495. Ferdinand II., Duke of Calabria, eldest son of Alfonso II.

Viceroy.

1495. The Sieur Gilbert de Bourbon, Duke de Montpensier, for Charles VIII. of France.
1496. Frederick, Prince of Altamura, second son of Ferdinand I., and consequently brother of Alfonso II., and uncle of the last king.

Extinction of the Aragonese Dynasty.

PARTITION OF THE KINGDOM, 1500—1504.

By the Treaty of Grenada, signed November 11. 1500, and confirmed by Pope Alexander VI. and the conclave of Cardinals in the following year, Ferdinand the Catholic of Spain and Louis XII. of France

agreed to divide the kingdom of Naples between them. The treaty provided that the King of France should possess the city of Naples, the Terra di Lavoro, the three Abruzzi, and half the revenue produced by the Tavoliere of Apulia, with a confirmation of the title of King of Naples and Jerusalem, which he had previously assumed. On the other hand, the King of Spain, who had for many years been King of Sicily as the successor of his father John II., was to possess the three Calabrias and Apulia, and the remaining half of the revenue of the Tavoliere, with the title of Duke of Calabria and Apulia. The possession of the provinces not mentioned in the treaty soon led to a war between the contracting parties. Hostilities commenced in June 1502, and in little more than eighteen months the French were defeated in four battles, and the whole kingdom, by the military genius of Gonsalvo de Cordova, became, like Sicily, a Spanish possession.

Viceroy.

1502. Gonsalvo de Cordova, for Ferdinand the Catholic.
 —. The Duke de Nemours, for Louis XII.

THE SPANISH DOMINION, 1504—1700.

KINGDOM OF NAPLES AND SICILY.

1504. Ferdinand the Catholic, King of Spain, son of John II., King of Navarre, Naples, and Sicily.

Viceroy.

1503. Gonsalvo de Cordova.
 1507. Don John of Aragon, Count of Ribagorsa.
 1508. Don Antonio Guevara, High Steward of Spain.
 1509. Don Raimondo de Cardona.

SPANISH KINGS OF THE HOUSE OF AUSTRIA, 1516—1700.

1515. Joanna III. (Joan of Castile), daughter of Ferdinand and Isabella; proclaimed queen on the death of her father, and abdicated in the following year in favour of her son.
 1516. Charles IV., son of Joan of Castile, by the Archduke Philip I. of Austria, Duke of Burgundy, son of the Emperor Maximilian I. (the Emperor Charles V).

Viceroy.

1522. Don Carlos de Lannuja (Lannoy).
 1527. Don Hugo de Moncada.
 1528. Philibert, Prince of Orange.
 1529. Cardinal Pompeo Colonna, Archbishop of Monreale.
 1532. Don Pedro de Toledo, Marques de Villafranca.
 1554. Cardinal Pacecco.
 1554. Philip I. (Philip II. of Spain), son of the Emperor Charles V. by Isabella of Portugal (the husband of Queen Mary of England).

Viceroy.

- 1555-58. Don Fernando Alvarez de Toledo (the Great Duke of Alva).
 1558. Don Juan Manriquez de Leon (as the King's Lieutenant).

1559. Cardinal de la Cueva (as the King's Lieutenant).
 1559-71. Don Parasan de Rivera, Duke d'Alcalà.
 1571-75. Don Antonio Perenotte, Cardinal de Granvelle.
 1575-79. Don Inigo Lopez Hurtado de Mendoza, Marques de Mondejar.
 1579-82. Don Juan de Zuniga, Prince of Pietrapersia.
 1582-86. Don Pedro Giron, Duke d'Ossuna.
 1586-95. Don Juan de Zuniga, Count de Miranda.
 1595-99. Don Enriquez de Guzman, Count d'Olivares.
 1598. Philip II. (Philip III. of Spain), son of Philip I. by his fourth wife Anne of Austria, daughter of the Emperor Maximilian II.

Viceroy.

- 1599-1601. Don Fernandez Ruiz de Castro, Count de Lemos.
 [1601-3. Don Francisco de Castro, lieutenant of his father, the Viceroy.]
 1603-10. Don Juan Alfonso Pimentel d'Errera, Count de Benevente.
 1610-16. Don Pedro Fernandez de Castro, Count de Lemos (nephew of the Duke de Lerma).
 1616-20. Don Pedro Giron, Duke d'Ossuna.
 1620. Cardinal Borgia (as the King's Lieutenant).
 1620-22. Cardinal Don Antonio Zapatta (as the King's Lieutenant).
 1621. Philip III. (Philip IV. of Spain), son of Philip II. by Margaret of Austria, sister of the Emperor Ferdinand II.

Viceroy.

- 1622-29. Don Antonio Alvarez de Toledo, Duke d'Alva (grandson of the "Great Duke").
 1629-31. Don Fernando Afan de Rivera, Duke d'Alcalà.
 1631-37. Don Manuel de Guzman, Count de Monterey.
 1637-44. Don Ramiro de Guzman, Duke de Medina de las Torres.
 1644-46. Don Juan Alfonso Enriquez, Admiral of Castile.
 1646-48. Don Rodriguez Ponce de Leon, Duke d'Arcoa.
 1648. Don John of Austria, natural son of Philip II. (from January to March).
 1648-53. Don Inigo Vales y Tassis, Count d'Oñate.
 1553-59. Don Garcia d'Avellana y Haro, Count de Castrillo.
 1659-64. Count de Peñaranda.
 1665. Charles V. (Charles II. of Spain), sometimes called Charles IV. of Naples, son of Phillip III. by his second wife, Mary Anne of Austria, daughter of the Emperor Ferdinand III.

Viceroy.

- 1664-68. Cardinal Pascual of Aragon.
 1666-71. Don Pedro Antonio of Aragon.
 1671. Don Federico de Toledo, Marques de Villafranca.
 1672-75. Don Antonio Alvarez, Marques d'Astorga.
 1675-83. Don Fernando Faxardo, Marques de los Velez.
 1683-87. Don Gaspar de Haro, Marques del Carpio.
 1688-95. Don Francisco Benavides, Count de Sant' Esteván.

1695–1700. Don Luis de la Cerda, Duke de Medina Celi,
Girolamo Colonna, as the King's Lieutenant.

End of the Spanish, or elder branch of the house of Austria.

WAR OF THE SPANISH SUCCESSION, 1700—1713.

1700. Philip IV. (Philip V. of Spain), Duke of Anjou, and grandson of Louis XIV. of France, was declared heir of the kingdom of Naples and Sicily by his grand uncle, Charles, the late King. The succession, on the other hand, was claimed by Leopold I., Emperor of Germany, for his son the Archduke Charles, as the heir of the elder branch of the House of Austria. A war ensued, and lasted for 13 years, during which the government was again administered by Viceroy.

Viceroy during the War.

1702. The Marques de Vigliena.

——. The Duke d'Ascalona.

1707. Count von Martinitz.

1708. Count Daun.

——. Cardinal Vincenzo Grimani.

1710. Count Carlo Borromeo.

By the peace of Utrecht in 1713, the Bourbons was excluded from Italy; Philip was confirmed as King of Spain, by the title of Philip V.; Naples was assigned to the German branch of the House of Austria; and Sicily was separated from Naples and given to Victor Amadeus, Duke of Savoy.

THE GERMAN DOMINION.

GERMAN KINGS OF THE HOUSE OF AUSTRIA, 1713—1734.

KINGDOM OF NAPLES: AFTERWARDS OF NAPLES AND SICILY.

1713. Charles VI., Archduke of Austria, second son of the Emperor Leopold I. by his third wife Eleonora Magdalen Teresa, Princess of Palatine Newburgh (afterwards the Emperor Charles VI.).

During this reign, Sicily was taken from the Duke of Savoy by Philip V. of Spain (in 1717). It was restored to the crown of Naples in the following year by the war of the Quadruple Alliance, the island of Sardinia being given to Victor Amadeus in exchange, with the title of King of Sardinia.

Viceroy.

1715. Count Daun.

1719. Count Gallas.

——. Cardinal Schrottembach.

1721. Prince Borghese.

——. Cardinal Von Althann.

1728. The Balí Portocarrero.

1733. Count Von Harrach.

1734. Giulio Visconti, Count della Pieve, the last of the Viceroy.

THE SPANISH BOURBONS, 1734.

KINGDOM OF NAPLES AND SICILY.

Don Carlos, the younger son of Philip V. of Spain, by his second wife Elisabetta Farnese, of the house of Parma, seized the kingdom of Naples and

subsequently that of Sicily. In 1734 he was crowned at Palermo; in 1738 his title was acknowledged by the Treaty of Vienna; in 1744 he defeated the Austrians at Velletri, and compelled them to evacuate the kingdom; and in 1748 his title was acknowledged by the Treaty of Aix-la-Chapelle. His reign dates from the coronation at Palermo, and he may therefore be described as follows :—

1734. Carlo Borbone, Charles VII. of Naples, in order of succession, and by the bull of investiture of Pope Clement XII., sometimes called Charles I., by the Neapolitans, as having been the first resident sovereign of Naples of that name. Succeeded in 1759 to the throne of Spain, by the title of Charles III., on the death of his elder brother Ferdinand VI., and abdicated the throne of Naples and Sicily in favour of his third son Ferdinand, then in his eighth year.

UNITED KINGDOM OF THE TWO SICILIES.

1759. Ferdinand I., third son of Carlo Borbone, by the Princess Amelia Walburga, daughter of Frederick Augustus, King of Poland. By his father's act of abdication, Ferdinand was proclaimed King of Naples and Sicily, by the title of Ferdinand IV. During his minority (1759—1767) the kingdom was governed by a Regency presided over by the Prime Minister, Tanucci. By the provisions of the Treaty of Vienna in 1816, he assumed the title of Ferdinand I., King of the United Kingdom of the Two Sicilies.

1825. Francis I., son of Ferdinand I., by the Archduchess Maria Carolina of Austria.

1830. FERDINAND II., the PRESENT KING, son of Francis I., by his second wife the Infanta Isabella of Spain. Married 1st, in 1832, the Princess Maria Christina Carolina Josephina, daughter of Victor Emanuel, King of Sardinia; she died in 1836 after giving birth to FRANCESCO, Duke of Calabria, the hereditary Prince; 2nd, in 1837, her Imperial Highness, Maria Teresa Isabella, daughter of the Archduke Charles of Austria.

PRELIMINARY INFORMATION.

§ 1. PASSPORTS. — § 2. FRONTIER AND CUSTOM-HOUSES. — § 3. MONEY. —
 § 4. ROADS. — § 5. POSTING. — § 6. WEIGHTS AND MEASURES. — § 7. RAIL-
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ROUTES.

To facilitate reference, the names are printed in *italics* in those Routes under which
 they are fully described.

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40. Ancona to Naples by the shores of the Adriatic, through <i>Porto di Fermo</i> , <i>Ascoli</i> , <i>Pescara</i> , <i>Termoli</i> , <i>Ortona</i> , <i>Lanciano</i> , <i>Vasto d'Ammona</i> , <i>San Severo</i> , <i>Lucera</i> , and <i>Foggia</i> , with an excursion to <i>Castel Fiorentino</i>	1	the ascent of the <i>Gran Sasso</i> from <i>Aquila</i>	23
41. <i>Ascoli</i> to <i>Pescara</i> , through <i>Civitella del Tronto</i> , <i>Teramo</i> and <i>Civita di Penne</i> , with a notice of the ascent of the <i>Gran Sasso</i> from <i>Teramo</i>	9	47. Rome to Naples by <i>Frosinone</i> , <i>San Germano</i> , <i>Ancient Capua</i> , and <i>Caserta</i> ; with excursions to <i>Alatri</i> , <i>Isola</i> , <i>Sora</i> , <i>Arpino</i> , <i>Aquino</i> , <i>Pontecorvo</i> , <i>Piedimonte</i> , <i>Alife</i> , and <i>Cajazzo</i>	38
42. <i>Termoli</i> to Naples, by <i>Campobasso</i> and <i>Maddaloni</i>	12	48. Rome to NAPLES by <i>Albano</i> , <i>Velletri</i> , the <i>Pontine Marshes</i> , <i>Terracina</i> , <i>Modern Capua</i> and <i>Aversa</i> ; with excursions to <i>Cora</i> and <i>Gaeta</i> , and an account of the <i>Ponza</i> group of Islands	62
43. <i>Campobasso</i> to <i>Isernia</i> through <i>Bojano</i> , with an account of the ascent of the <i>Matese</i>	14	49. Naples to <i>Melfi</i> and <i>Venosa</i> , by <i>Muro</i> , <i>Atella</i> , and <i>Rionero</i> ; with excursion to <i>Monte Volture</i> , <i>Venosa</i> , and <i>Lavello</i>	435
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45. <i>Sora</i> to the <i>Lake of Celano</i> , by the <i>Val di Roveto</i> , <i>Tagliacozzo</i> , and <i>Alba</i> , with excursions to the <i>Cicolano District</i> and the <i>Castle of Petrella</i>	15		
46. <i>Terni</i> to Naples, by <i>Rieti</i> , <i>Aquila</i> , <i>Popoli</i> , <i>Solmona</i> , <i>Isernia</i> , and <i>Venafro</i> ; with excursion to the <i>Lake of Scanno</i> , and an account of			

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53. Potenza to Tarantò, through <i>Matera</i>	465	61. Catanzaro to Casalnuovo, by <i>Squillace</i> , <i>Monasterace</i> , and <i>Gerace</i> (site of <i>Locri Epi-</i> <i>zephyrii</i>)	498
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§ 1. — PASSPORTS.

BEFORE the traveller is allowed to enter the kingdom of the Two Sicilies, his passport must bear the visa of a Neapolitan minister or consul. If he arrive by water, it must be signed by the British and Neapolitan consuls resident in the port of embarkation; and the visa of the British authority must state that the traveller intends to visit the kingdom, or the signature of the Neapolitan consul may be refused. This regulation applies even to travellers who may be on their way to Malta or the Levant, and whose visit to Naples will be limited to the few hours during which the steamer may stay on her passage to the East. If the traveller arrive by land from Rome, his passport must be signed not only by the Neapolitan ambassador in that capital, but must be previously signed by the British consul and by the police, and distinctly specify the route intended to be taken. The frontier station, where the passport is demanded and viséed, is frequently at a distance from the Dogana, particularly in the provinces which are distant from the great lines of road. In such cases the traveller will be sent in charge of a gendarme direct to the Dogana, without being allowed to visit any place by the way. These frontier dogane are under the direction of the *Giudice di Circondario* (p. xxviii.) who is subject to the immediate control of the *Sott' intendente* of the district. Any instance of incivility or of excessive authority on the part of the Giudice should be immediately reported to the *Sott' intendente* at the chief town of the district, and, if necessary, to the Intendente or Governor of the province, who resides always in the principal city. These officers are men of education and intelligence, and are always ready to redress any grievance to which the traveller may be exposed by the petty officers of the Dogana. We have never known an instance in which they have not been anxious to give every assistance in their power; and we are bound to add that, when travelling in the least frequented districts, and with no other introduction than a passport, we have met with invariable attention and courtesy both from the civil and military authorities, accompanied by unsolicited offers of aid in any way which could facilitate the objects of our tour. In all cases, therefore, where the traveller has just ground of complaint against the local authorities, he owes it to future travellers to lose no time in reporting the fact to the *Sott' intendente*, who has the power of punishing the offender by suspension or removal to another station. At the same time, it must be remembered that the duty of the Giudice is very often both irksome and invidious, and the traveller will lose nothing by treating him with the civility and temper which is expected from him in turn.

The formalities to be observed on arriving at Naples are less onerous than they are in some of the other Italian capitals. The traveller who enters the city by land or by the railway from Capua, is required to give up his passport at the barrier of the city or the railway station, and to name the hotel at which he intends to lodge. In exchange for his passport he will receive a *biglietto* or printed receipt specifying the police rules applicable to strangers. This paper must be presented at the police office within 48 hours. The simplest plan is to place it in the hands of the landlord of the hotel, who will save the traveller from all further trouble by making the necessary arrangements in his behalf.

If he arrive by steamboat, or by sailing vessel, he is required to present himself to the police of the port, and to take the usual receipt for his passport; but an officer generally boards the steamers on their arrival, and collects the passports before the passengers land. No stranger is allowed to remain in Naples longer than a week who does not provide himself with a permission to reside (*Carta di Sicurezza*), which is granted for two months, and enables the

holder to travel freely through the continental provinces of the kingdom. It is however, personal, and is consequently necessary to each individual of a party. The landlord usually arranges this in two days, charging 6 carlini per head, of which 41 grani are paid to the police and 19 to the commissaries. This formality is not necessary in the case of travellers whose stay is limited to a few days; and if they exceed the week, the signature of their passports for their departure will generally give them a few additional days; but in all this they will find it best to follow the directions of the landlords, who are too respectable, in all the good inns, to allow travellers to get into any difficulty in matters of form. Before leaving Naples for a foreign state, the passport must have the visa of the minister or consul of the country to which the bearer belongs. No fee is charged at the British legation, but at Naples as elsewhere in Italy, American citizens have hitherto paid the exorbitant charge of 2 dollars to the United States authorities for their visa. To go from Naples to Rome, after obtaining the signature of the British minister, the visa of the Papal nuncio is required. For this 6 carlini are charged; the visa of the prefecture of police, which costs 6 carlini, is then necessary; and, lastly, the signature of the minister of foreign affairs, which costs 12 carlini, must be obtained.

A *lascia*-passage for Terracina and for the gate of San Giovanni at Rome is also desirable for persons travelling in their own carriage. On leaving Naples by steamer or by sailing vessel, it is desirable to have, in addition to the visa of the police and the minister, the signatures of the consuls of those countries at whose ports the vessel will touch on her passage. From Naples to Civita Vecchia the passport must have the visa of the nuncio; from Naples to Leghorn it must have that of the Tuscan consul; from Naples to Genoa, that of the Sardinian consul, and from Naples to Marseilles that of the French minister. These signatures must be obtained before the Neapolitan minister will grant his visa. The following will show the charges upon passports when travelling by steam from Naples to Marseilles, touching at the intermediate ports: British minister, 0; police, 6 carl.; nuncio, 6 carl.; Tuscan consul, 6 carl.; Sardinian consul, 4 francs, equal to 9 carl. 6 gr.; French consul, 3 francs; minister of foreign affairs, 1 piastre; making together 46 carlini and 2 grani. It is also desirable to bear in mind that the passport must be left at the office of the steamer the day before its departure, in order that the captain may fulfil all the necessary formalities at the Board of Health. From Naples to Sicily there are likewise some forms to be complied with. A guarantee is required from the banker or correspondent of the traveller before the police will grant their signature, which costs 6 carlini; the passport must then be signed by the British minister; and if it be intended to go on to Malta, this is required to be specified in the visa of the latter, which secures twelve carlini to the minister of foreign affairs, whose signature is enforced whenever it is known that the traveller is about to quit the kingdom. The same rule applies to citizens of the United States. Even an excursion to Paestum cannot be undertaken without a special passport from the prefecture of police, at the usual cost of 6 carlini. Travellers by post to any part of the kingdom must be furnished with an order for post-horses from the postmaster-general, which is never granted until the passport be regularly signed for departure, *buono per partenza*.

§ 2. — FRONTIER AND CUSTOM-HOUSES.

Travellers are liable to four custom-house visitations from the frontier to Naples, which may generally be compromised for the sum of from 6 to 12 carlini. In fact the constant appeal of "*buona grazia*" will soon convince the

traveller, however much he may disapprove of the system, that his convenience will be consulted by a compromise. In all parts of the kingdom, even in the bye-roads of the least frequented provinces, we have found the customs officers invariably courteous and civil.

By an old law prohibiting the importation of foreign horses, a heavy tax was formerly exacted at the frontier from all travellers who might enter the kingdom with foreign horses, accompanied with the form of *branding* them, unless a permission had been previously obtained from the Minister at Naples. This permission authorized the custom-house officers to let the horses pass the frontier on payment of a piastre for each animal, the owner giving security in 250 ducats for each horse that it should be again exported by him; such sum being forfeited if the animal were sold within the kingdom; and in case of death, the fact being required to be established by a sort of coroner's inquest. By a decree of 1852, this prohibition was removed, and all horses are now allowed to be imported, with the exception of a peculiar breed from Dalmatia. A duty, however, is payable at the frontier, but this is a trifling inconvenience compared with the annoyances of the old system.

Carriages arriving by sea are liable to a heavy deposit duty, but not those which arrive by land. The expenses of importing and landing a carriage even for personal use will be best understood from the following verbatim account for landing the carriage of an English traveller from the *Marseilles* steamer in 1850: — “Per la prima rata di cassa, ducati 10,00; ai marinari per il sbarco, e portarli a casa, 4,00; per domanda, e decretazione del Direttore, 0,40; al secretariato per le decretazioni, 0,40; per spese di cartella, 0,72; ai sballatori, 0,60; per l'obbligo alla dogana, 0,70; ai bollatori, 0,11; ai tassatori, e registro di cassa, 0,15; alla porta di uscita, 0,10; per verbale, e preso conto, 0,20; per l'accompagnamento da mare, 0,18; ai bricattieri, e tenente d'ordine, 0,28; per barchetta, 0,10; per il giro di cartella, 0,60; per la straregnazione, 2,40; = 20,94; landing the luggage from the steamer, 1,20; portorage to the hotel, 1,50; carriage, 0,20; spedizione, 1,20; total, 25,04”; to which must be added, other expenses paid directly by the traveller himself, 3,31; making a total sum of 28 ducats, 35 grani, or 4*l.* 14*s.* 6*d.* Should the carriage remain in the kingdom one year, the traveller must pay 10 ducats more, and when it is exported, the fact must be proved, or the banker who guarantees the duty on its arrival will be liable.

§ 3. — MONEY.

The coinage of Naples is arranged on the decimal system. By the law of April 15. 1818, silver was declared to be the basis of the currency, and the ducat to be its unit. In accordance with this law, four silver and four copper coins were issued from the Mint, the *ducato* of 10 carlini; the *seicarlini* or *mezzo-piastre* of 6 carlini, the *tari* of 2 carlini, and the *carlino* of 10 grani, in silver; the *cinque-grani* or *mezzo-carlino* of 5 grani, the *cinquina* of 2½ grani; the *grano* and the *tornese* (the *mezzo-grano* of Naples and the *mezzo-bajocco* of Sicily). By another law of 1818, dated May 8. three gold coins were introduced, the *uncia nuova* or *oncetta* of 3 ducats; the *quintuplo* of 15 ducats, and the *decuplo* of 30 ducats. Before this law was enacted, the gold coin in common use was the *pezza* of 1783, containing 6 ducats, which was superseded by a decree of 1826, ordering the coinage of a new *uncia* of 6 ducats, but somewhat less in value.

Many of these coins have disappeared from the circulation. The ducat especially may be said to have ceased to exist, while the *piastre* of 1804, containing

12 carlini, has usurped its place. The importance, however, of such a coin as the ducat in a decimal system has induced the Government and the bankers to retain it in their calculations even as an imaginary coin. The result is that there are now two standards of value, — the one conventional, in which the ducat is used for bankers' accounts and for legal contracts; the other practical, in which the piastra is used as the medium of payments. Hence a banker's note is always calculated in ducats and paid in piastres and grani.

The grano is the most ancient coin of the kingdom of Naples. The Aragonese kings divided it into 12 parts, which were called cavalli because each part bore the figure of the horse, the Greek emblem of the city; in process of time the cavallo, in spite of its interest as a national memorial, became corrupted into *calla*, the name given to the present decimal of the grano. The carlino was introduced in 1665 by the Viceroy the Cardinal of Aragon in honour of Charles V. The ducat, the half-ducat, and the tari were introduced towards the close of the same reign, in 1689, by the Viceroy Benavides.

With regard to the coins now in use, it will be sufficient to say that those in gold occur only in small quantities, that the current silver coins are the piastra, the mezzo-piastra, the tari and the carlino, and that the copper coinage consists of pieces of 5, 3, $2\frac{1}{2}$, 2, 1 and $\frac{1}{2}$ grano. All accounts are calculated in grani. The Roman scudo passes as a piastra; the Spanish dollar, called by the Neapolitans a *colonnata*, though at Rome worth only a scudo, is here worth $12\frac{1}{2}$ carlini or 125 grani; the Napoleon varies from 460 to 470 grani; the English sovereign varies from 570 to 600 according to the rate of exchange. It is convenient to reckon it at 600 grani, because we thus avoid fractional parts, and obtain 4d. as the value of the carlino, which is near enough for practical purposes. The gold coins slightly exceed this calculation on account of the intrinsic value of the metal.

	English at the Exchange of 600.	Neapolitan Tari, Bajocchi, and Piccoli.	Roman Scudi, Paoli, Bajocchi, and Denari.	French Francs or Italian Lire.	Tuscan Florins and Cents.	Tuscan Lire, Soldi, and Denari.	Austrian Lire and Cents.
GOLD.							
Pezza, of 1785=6 ducati.	21 3	60 2 7	4 11 7 0	27 13	19 41	32 7 0	31 00
Oncia " 1818=3 "	10 34	30 0 0	2 3 7 0	12 73	9 28	15 0 0	14 64
Oncia " 1836=6 "	20 74	60 0 0	4 7 4 0	25 47	18 57	30 0 0	29 28
SILVER.							
Piastra =12 carlini	4 0	12 0 0	0 9 4 8	5 09	3 60	6 0 0	5 79
Ducato =10 "	3 4	10 0 0	0 7 9 0	4 24	3 00	5 0 0	4 87
Mezzo Piastra= 6 "	2 0	5 0 0	0 3 9 5	2 12	1 50	2 10 0	2 43
Tari = 2 "	0 8	2 0 0	0 1 5 8	0 85	0 60	1 0 0	0 96
Carlino =10 grani	0 4	1 0 0	0 0 7 9	0 42	0 30	0 10 0	0 48
Mezzo Carlino= 5 "	0 2	0 5 0	0 0 3 9	0 21	0 15	0 5 0	0 24
COPPER.							
Grano	0 04	0 1 0	0 0 0 8	0 4	0 3	0 1 0	0 5
Tornese, $\frac{1}{2}$ grano . . .	10						

§ 4.—ROADS.

The post road from Rome to Naples was the only road of any length in the kingdom of Naples which was practicable for carriages at the commencement of the present century. So little was the importance of good roads understood at

that period that many travellers are now living who will remember that even this Roman road—the great line of communication between the seat of government and the rest of Europe—crossed the Garigliano by a ferry. During the French occupation, great efforts were made, for military purposes, to remedy this defect; and since the accession of the present king Ferdinand II., who has done more in twenty years to improve the internal communication of the kingdom than his ancestors had done in many centuries, there is scarcely a town of any importance, in the remotest provinces, which has not been connected with the capital by a highway constructed on the best principles of engineering science. The roads are arranged for postal and public purposes, in two classes. The first class includes the four great lines of communication called “*Cammini Consolari*”; the second comprises about fifty provincial or cross roads, called “*Cammini Traversi*.” There are no turnpikes on either class.

The four main roads — *CAMMINI CONSOLARI* — are (1.) the *Cammino di Roma*, the road from Naples to Rome, through Capua, Mola, Fondi, and Terracina; (2.) the *Cammino di Calabria*, from Naples to Reggio, through Salerno, Evoli, Auletta, Cosenza, and Monteleone; (3.) the *Cammino di Puglia*, from Naples to Otranto, through Avellino, Foggia, Bari, and Lecce; (4.) the *Cammino degli Abruzzi*, from Naples to Aquila, through Capua, Venafro, Isernia, Castel di Sangro, Solmona, and Popoli.

II. The second class—or the *CAMMINI TRAVERSI*—are arranged in four groups, each group being dependent on one of the four great lines.

1. The Roman Road has 9 *cammini traversi*:—from Aversa to Carditello, Aversa to Caserta, Aversa to S. Maria di Capua, Capua to Caserta, Capua to Mondragone, Capua to Piedimonte, Capua to S. Maria di Capua, Mola di Gaeta to Gaeta, Sant’ Agata to Sessa.

2. The Calabrian Road has 26 *cammini traversi*—from Torre dell’ Annunziata to Castellammare, T. dell’ Annunziata to Quisisana, Salerno to Avellino, Salerno to Pæstum by Battipaglia, Eboli to Persano, Eboli to Capaccio, Eboli to Pæstum by Persano, Eboli to Campagna, Eboli to Rutino, Eboli to Il Vallo by Prignano, Auletta to Potenza, Potenza to Matera, Potenza to Melfi, Lagonegro to Chiaramonte, Castrovillari to Rossano, Cosenza to Paola, Scigliano to Catanzaro, Gerace to Palme, Nicastro to Catanzaro, Catanzaro to Cotrone, Tiriolo to Catanzaro, Monteleone to Pizzo, Tiriolo to Nicastro, Castrovillari to Corigliano, Palme to Gioja, Rosarno to Gioja.

3. The Apulian Road has 13 *cammini traversi*:—from Marigliano to Nola, Avellino to S. Angelo de’ Lombardi, Ponte di Bovino to Lucera, Foggia to Lucera, Foggia to Sansevero, Foggia to Manfredonia, Bari to Altamura by Bitetto, Bari to Monopoli, Altamura to Gravina, S. Vito to Brindisi, Mesagne to Brindisi, Lecce to Gallipoli by Copertino and Nardò, Manduria to Brindisi.

4. The Abruzzi Road has 11 *cammini traversi*:—from Torricella to San Germano, San Germano to Sora, Castel di Sangro to Lanciano, Popoli to Teramo (by the Osteria di Carabba, the Salini, and Montepagano), Osteria di Carabba to Chieti, Osteria di Carabba to Cività di Penne, Chieti to Pescara, Teramo to Ascoli (through Civitella del Tronto), Chieti to Vasto (by Lanciano), Naples to Vasto (through Maddaloni, Guardia, Sepino, Campobasso, and Civita Campomariano), Campobasso to Termoli (by Casacalenda).

5. There is a fifth class of secondary roads belonging to the Naples district, called *CAMMINI DE’ SITI REALI*. They are the roads from Naples to Caserta (by Caivano); Caserta to S. Leucio; Naples to Capodimonte; Naples to Portici, La Favorita, or Torre del Greco; Naples to Astroni; Naples to Pozzuoli; Pozzuoli to Fusaro or Licola.

.. All these roads being of modern date are admirably constructed and well

kept. In some, where the difficulty of the ground would have made any kind of carriage-way impossible a century ago, the engineering is of the highest character; and many of the viaducts, bridges, and substructions deservedly rank among the first works of their class in Italy. They are under the direction of a general Board, called the *Direzione Generale de' Ponti e Strade*, dependent on the Ministry of Finance, and corresponding, in some respects, to our old Board of Woods and Forests, but more comprehensive in its functions, having the control, not only of the roads and bridges, but also of the land revenue and the canals, the public works of drainage and irrigation, the conservancy of the rivers and harbours, the forests, the royal chases, and the fisheries. The president of this board is called the Director-General; and the other members of it, called the Council, are always architects and civil engineers, who have the title of Inspectors-General.

§ 5. — *POSTING.*

The posting-system of Naples forms a branch of the Post-office establishment, under the name of the "*Amministrazione Generale delle Poste e Procacci.*" The whole department is under the control of the Minister of Finance, and is managed by a central board consisting of a director-general (who is generally a nobleman of high rank), an inspector-general, and a general secretary. The provincial directors and the postmasters are appointed by this Board, and are responsible to it for the due performance of their duties.

The posting arrangements are, on the whole, excellent; and the rate of travelling is generally distinguished by its rapidity compared with that which prevails in other states of Italy. The postmasters are not allowed to supply post-horses without a written permission from the Director-General in Naples, from a provincial director, or some authorised officer of the department. This permission is granted immediately on the production of the passport regularly signed for departure; but it does not apply to the *cammini traversi*, on which the postmasters are only required to keep horses for the conveyance of the mails. If, therefore, the traveller be desirous of obtaining horses on those roads, it must be by private contract with the postmasters, and on such terms as may be agreed upon. In each post-house where relays of horses are kept (*Relieco*), the postmaster is bound to keep a Register, for the use of travellers, the pages of which must be numbered by the secretary-general. In this book (*Registro*) the traveller has a right to enter any complaint which he may have occasion to prefer against the postmaster or postillions of the preceding stage. The postmaster is bound to submit this Register every evening at the office of the local director or other post-office authority resident in the town, or at the end of every week, if there be no such officer in the place. It is the duty of the director to see that this is regularly done, to make extracts and notes of the complaints entered by travellers, and to transmit them, at the earliest opportunity, to the Central Board at Naples. Any attempt on the part of the postmasters to alter, erase, or tamper with the Register, and any failure to present the book at the prescribed time, is punishable by law. The traveller who orders post-horses, and changes his mind after they have reached his door, must pay half the course, reckoned at the rate of an ordinary post, and half the *buonamano* payable to the postillion. If the horses be kept waiting beyond the time appointed for their arrival, the traveller must pay, in addition to the regular charges of the course, a quarter part of such charges for every hour of the delay. The postmasters and the postillions are required, by a general order of the Director-General, to treat travellers with respect, to serve them with attention

and celerity, and to demand no more than the amount fixed by the tariff. They are also ordered not to importune for any kind of payment the passengers in the public diligences or in the carriages of the letter couriers. The postmasters are bound to supply horses to the post in preference to private travellers; but when there is a want of horses at any station where the traveller desires to begin his journey, and when such want arises from the neglect of the postmaster, the local director, or post-office authority on the spot, has power to hire horses to supply the deficiency, and to charge the postmaster with any sum which may be paid for their hire over and above the tariff price. In the event of there being no relay of horses at any station in the middle of a journey, the postmaster of the next station is bound to supply horses to carry on the traveller to the two following stages if necessary, an hour being allowed at each stage for rest and refreshment, with an additional charge of half a post for the second stage, and any other privileges belonging to such stage in the shape of extra horses, &c. But the postillions are expressly forbidden to pass the post-house which terminates each stage, unless they are furnished with a written declaration from the postmaster that there are no horses. If the traveller, on arriving by post at any station on the main road, desire to diverge into a *cammino traverso*, the postmaster cannot refuse to supply horses for the purpose, provided the place to which the traveller wishes to proceed be not distant more than two posts from the main road.

With regard to carriages, the regulations do not differ materially from those in force in the other Italian States. The number of persons in the vehicle in every case decides the number of the horses. Cabriolets and other carriages of the country with two wheels are allowed to travel with two horses, if the number of persons do not exceed two, although they may have a trunk as well as an imperial; but if they are three in number, the carriage must have three horses, whether they have a trunk and imperial or not. For a small four-wheeled chaise, such as the *carrettella* of the country, containing one person only, with the luggage we have specified, two horses must be taken; and when the number of travellers is two, or even four, three horses are enforced. For a large four-wheeled carriage with a head, containing two persons, with a trunk and an imperial, three horses must be taken; and when there are three or four persons, four horses and two postillions will be enforced. For a close four-wheeled travelling carriage containing four persons with the same amount of luggage, four horses and two postillions are ordered; and when it contains five or more persons, six horses and three postillions must be taken. Whenever an extra horse is allowed for any stage, the postmaster is authorised to attach one horse for every pair in the carriage. A child of 7 years of age or less is not counted, but two such children are counted as one person.

The following is the tariff for the ordinary posts on the four great roads :—

Each horse, whether for draught or saddle	-	65 grani per post.
Postillion, for each horse	- - - -	15 ditto ditto
Ostler (<i>stalliere</i>), for every pair	- - - -	5 ditto ditto

The first post out of Naples, being a royal post, is charged half a post extra, and the ostler's *buonamano* is 10 grani instead of 5.

Carriage with two places, furnished by a post-	}	50 ditto ditto
master - - - - -		
Carriage with four places and four wheels	}	100 ditto ditto
furnished by the postmaster - - - -		
An express - - - - -	-	80 ditto ditto
Ditto, on the Roman road - - - - -	-	100 ditto ditto

When post horses are supplied by the postmasters of the great roads for a *cammino traverso*, under the regulations mentioned, the tariff is : —

Each horse	-	-	-	-	-	90 grani per post.
Postillion, for each horse	-	-	-	-	-	20 ditto ditto

§ 6. — WEIGHTS AND MEASURES.

The Neapolitan post and mile are considerably longer than those of the Papal States or Tuscany. The mile is 2484 yards, or nearly $1\frac{1}{4}$ English mile. The post is 11 English miles and $\frac{1}{2}$ furlong. The *moggio*, of 90 tavole, is 35·721 English feet, five *moggie* being about equal to four English acres. The *canna*, of 8 palmi, is 32·52 inches. The *palmo* is 10·95 inches. With regard to measures of capacity, the *tomolo* is 13·735 gallons, nearly $1\frac{1}{2}$ bushels. The *barile* of 60 caraffe is 11·096 gallons. The *salma reale*, of 16 staja, is 42·534 gallons. The *botte*, for wine and brandy, is about 132 gallons. The principal weights are the *libbra*, of 12 once, equal to 10·31 oz. Troy ; the *rotolo*, of 2 libbre $9\frac{1}{2}$ once, about 1 lb. 12 oz. avoirdupois ; the *cantaro piccolo*, of 150 libbre, about 97 lbs. avoirdupois ; the *cantaro grande*, of 100 rotoli, about 175 lbs. avoirdupois.

§ 7. — RAILROADS.

The King of the Two Sicilies was the first Italian sovereign who introduced the railway system into his dominions. Two lines are now open, — one from Naples to Nocera, through Portici, Torre del Greco, Torre dell' Annunziata, Pompei, Scafati, Angri and Pagani, with a branch from Torre dell' Annunziata to Castellammare ; the other from Naples to Capua through Casalnuovo, Acerra, Cancellio, Maddaloni, Caserta, and S. Maria di Capua. Both these lines run every two hours during the day and at moderate fares.

1. The Portici and Nocera line was the first railway opened in Italy. It was constructed by a French company on the engineering plans of M. de Verges and MM. Bayard de la Vingtrie, and was opened in 1839 as far as Portici, and in 1840 as far as Torre del Greco ; in 1842 it was extended to Castellammare, and in 1844 to Nocera, about 22 miles from Naples. The rails are of English manufacture, the engines and carriages partly English and partly French. The line has been very successful from its commencement ; the number of passengers in the first half year of the opening to Nocera averaged nearly 110,000 a month, and the dividend for the same period was nearly 7 per cent. It has been proposed to extend the line through the valleys of the Sarno and the Sabato to Foggia and Manfredonia, and to extend it thence along the shores of the Adriatic to Bari, Brindisi and Otranto. Another extension to Calabria has been proposed, to pass by Salerno, Il Vallo, Castrovillari, Cosenza, and Mileto, to Reggio.

2. The Caserta and Capua line was opened in December, 1843, as far as Caserta, and was extended to Capua in 1845. It was constructed at the expense of the royal treasury, under the direction of Major Fonseca, at the cost of 1,200,000 ducats, and is now worked by a company. The rails, engines and carriages are of English manufacture. The line passes immediately in front of the royal palace of Caserta. It conveys about 80,000 passengers a month, a large number of whom are holiday folk attracted to Caserta by the beauties of the palace and its neighbourhood. This railway will ultimately be extended to the papal frontier, and at some future time will connect Naples with Rome. Two lines have been surveyed in reference to this extension, — one following

the course of the Roman post road through Mola, Itri, Fondi and Terracina; the other ascending the valley of the Garigliano by Pontecorvo and Aquino to Ceprano.

Several other lines, proposed mostly by French companies, have been approved by the Government, but at present their execution is in abeyance. One of these projected lines is from Naples to Termoli through Nola, Benevento and Volturara; with a branch from Volturara to Campobasso, Solmona, Popoli and Aquila, and another branch from Popoli to Pescara, and thence along the Adriatic to Ascoli. Another branch has been proposed from the projected line to Reggio, to Melfi, Gravina, and Taranto, with a smaller branch from Gravina to Potenza. Many years will probably elapse before half these lines are carried out; but it is impossible to exaggerate the important service they would render to the State in developing the agricultural and mineral wealth for which this kingdom is remarkable, to an extent of which the rest of Europe has a very inadequate conception.

§ 8.—COURIERS' CARRIAGES AND DILIGENCES.

The letter couriers on the four great roads are allowed to take passengers to and from any post station on their routes, at prices fixed by the Director General of Posts, provided each traveller has no more luggage than a carpet bag or small portmanteau not exceeding 12 rotoli in weight. The fare must be paid in advance, two days at least previous to departure, with an additional 3 grani for the receipt stamp; both the place and fare are forfeited if the luggage, at the time of starting, be found in excess of the regulation. No place can be taken unless the passport, duly signed for departure, be exhibited at the office, and preference is always given to the traveller who is bound to the most distant point. The "*vettura corriere*" on the Roman road, called the mail of the "*Paesi Esteri*," takes the letters and two passengers as far as Terracina, whence they are conveyed to Rome by the Papal courier. It leaves Naples every Tuesday and Thursday at 4 p.m., and every Saturday at midnight, performing the journey in 22 hours. The fare to Terracina is 9 ducats, independently of a toll of 30 grani at the bridge of the Garigliano. The *vetturre corriere* for the Apulian, Calabrian and Abruzzi routes leave on Mondays, Wednesdays and Saturdays. The fares on the Cammino di Puglia are 6 ducats to Foggia; 10 ducats 20 grani to Bari; 12·60 to Taranto, and 15 to Lecce. The fares on the Cammino di Calabria are 1·80 to Salerno, 9 to Castrovillari, 11·40 to Cosenza, and 19·20 to Reggio (Villa S. Giovanni). The fares on the Cammino degli Abruzzi are 3·60 to Isernia, 6·60 to Solmona, and 7·20 to Popoli. The fares for the intermediate stages of course vary in proportion; but it is unnecessary to give the details.

Diligences. — For many years previous to 1839 the letter courier was the only public conveyance between Rome and Naples. There were no carriages whatever on the Ceprano road, and there were no regular diligences on that of Terracina; but the "*service*" of the latter road was performed under contract with the two Governments by the carriages of Angrisani, the most celebrated *vetturino* in Italy. These carriages had no fixed time of departure, but started whenever all the places were engaged. They accomplished their journey in 36 hours, at the charge of 14 Roman scudi, including a dinner and a bed at Mola or Terracina. Angrisani's contract expired in 1840; when a new company at Rome, called the "*Messageries des Diligences*," which had previously started with success a diligence between Rome and Naples by the Ceprano road, and others to Florence and Civita Vecchia, undertook the service of the Ter-

racina road on a regular system. Their vehicles have now ceased to run between Rome and Naples by the Ceprano road; but they run daily, Sundays excepted, by that of Terracina. The diligence which leaves Rome and Naples on Monday, Wednesday and Friday at 7 a. m., stops at Terracina for the night, and performs the journey in 34 hours. That which starts on the intermediate days leaves Rome at 11 a. m. and Naples at 8 a. m., and does not make any halt, performing the journey in 28 hours. The fares are 11 and 10 scudi. The Company afford a further accommodation to travellers by starting a carriage at any time at the tariff price, an advantage of which families frequently avail themselves. A diligence leaves Naples every Tuesday, Thursday and Saturday for Salerno, and another runs on the same days from the railway station at Capua to Sora, when the traveller may obtain conveyances to Isola, Ceprano, and Frosinone, from which place there is a diligence to Rome, leaving Frosinone at 6 p. m. on every day except Saturday, and reaching Rome at 6 a. m. on the following morning. The fares and hours of departure may be ascertained at the Post-Office.

§ 9. — VETTURINI.

The remarks which we have made on the subject of the Roman vetturini in the Hand-book for Central Italy, apply equally to those of Naples, with this material exception, that the vetturini of Naples have long had the reputation of being the worst in Italy. As, however, there are so few roads provided with public conveyances, the traveller to a certain extent is dependent on the vetturino for his means of transit from one place to another, unless he can content himself with the common carriages of the country. We have tried both systems, and have no hesitation in giving the preference to the light *correbiletto*, the *carrettella*, or even to the farmer's cart on leathern springs, with its fresh, active little horses, both of which we have always found more rapid and far more enjoyable than the heavy lumbering vehicle of the vetturino. In some of the remoter provinces, and especially in the mountain districts, the traveller will find it difficult to procure any kind of carriage. He must then obtain horses, one of which, as the sumpter horse, will carry two portmanteaus and enable the *padrone*, who generally travels on foot, to get a lift occasionally. In this way we have travelled agreeably over a wide tract of beautiful country, where a vetturino carriage is seldom seen, and when seen, impresses every one with the idea that nothing could be devised more unfitted for the country or for the enjoyment or independence of travelling. In many of the provincial towns we have often found a superior kind of open carriage with two horses, capable of travelling from ten to twelve miles an hour with ease. For such carriages we have paid from 4 to 5 piastres a day, allowing nothing for the back journey; for a light country cart with two horses, in which nine miles an hour may be travelled on an average, we have paid 3 piastres for the first day, and 2 piastres for the second. For three horses for a long day's journey, two for the travellers and one for the baggage, we have paid 4½ ducats a day, and that in provincial cities, where the vetturino has demanded 11 piastres for the same service in a cumbrous vehicle resembling a caravan, without the advantage of its room. We need scarcely repeat the advice we have given in the Handbook for Central Italy, to have all engagements with vetturini drawn up in writing and attested by some person in authority. It must also be remembered that every vetturino carriage pays one ducat per wheel on entering Capua, and that the gates close at sunset and remain shut till sunrise, all entrance being of course impossible in the interval.

§ 10. — STEAMERS.

1. MARSEILLES LINE.

There are five lines of steamers between Naples and Marseilles, — one belonging to the French company of the *Messageries Impériales*, and carrying the mails, the other belonging to commercial companies, — viz. the Neapolitan, the French, the Sardinian and the Tuscan. There are also single steamers which run in connection with the Sicilian vessels, or are employed chiefly in the carriage of merchandize. Formerly there was considerable competition between the companies; but they have latterly amalgamated, by no means to the advantage of travellers. The fares, which are exorbitant, have been equalised since the amalgamation, and there is no longer any inducement to accelerate the speed. The complaints are consequently numerous, and travellers are frequently exposed both to annoyance and loss by the failure of the steamers to keep their engagements. Considering the importance of the line, and the large profits which the companies derive from English travellers, the proprietors should bear in mind that a want of punctuality, incivility on the part of their officers, or exorbitant charges, will inevitably force their best customers to support the French mail line exclusively, or to fall back on the old system of travelling by land.

The *French mail steamers* touch at Naples, on their voyage between Naples and Malta, three times every month each way. They leave Marseilles on the 9th, 19th and 29th of the month, calling at Leghorn and Civita Vecchia, arriving on the 3rd, 13th and 23rd. They touch at Naples on their return from Malta, on the 4th, 14th and 24th. Fares, exclusive of provisions: 1st class, 150 francs; 2nd class, 90 fr.; 3rd class, 60 fr.; 4th class, 37 fr. Office at Naples, 15. Vico Travaccari.

The *Neapolitan Company's vessels* leave Marseilles on the 4th, 9th, 14th, 19th, 24th and 29th, and leave Naples, on their return, on the 1st, 4th, 11th, 14th, 21st and 24th, touching at Genoa, Leghorn and Civita Vecchia each way, professing to perform the voyage in four days. An intermediate steamer runs to Marseilles direct, touching only at Civita Vecchia; but travellers have hitherto complained loudly of the irregularity and mismanagement of this vessel. Office at Naples, 21. Strada Piliero.

The *French Company's vessels* leave Marseilles on the 2d, 12th and 22d of the month, and Naples, on their return, on the 7th, 17th and 27th, touching at the same intermediate ports. Office at Naples, 5. Strada Piliero.

The *Tuscan Company's vessels* leave Marseilles for Naples on the 9th, 19th and 29th of the month, and Naples, on their return, on the 10th, 20th and 30th, touching at the same ports. Office at Naples, 17. Strada Piliero.

The *Sardinian Company's vessels* leave Marseilles for Naples on the 3rd, 7th, 13th, 17th, 23rd and 27th, and a return vessel leaves Naples for Marseilles on the same days, calling at the same ports as the vessels of the other companies, with the addition of Nice. Office at Naples, 15. Strada Piliero.

A *French merchant steamer* leaves Marseilles for Naples on the 1st, 11th and 21st, and Naples, on her return, on the 6th, 16th and 26th of every month, after the arrival of the Sicilian steamer, touching only at Civita Vecchia. Office at Naples, 23. Strada Molo.

A *Neapolitan merchant steamer* runs between Naples and Marseilles, touching at the intermediate ports, and occasionally goes on to Palermo; but the days of departure vary according to circumstances and cargo. Office 7. Strada Piliero.

2. SICILY AND MALTA LINE.

The *Neapolitan Company's* vessels run from Naples to Malta on the 4th, 14th, and 24th of every month, touching at Tropea, Messina and Syracuse. They also run from time to time to Tropea and Messina, returning by Palermo, and occasionally make a voyage to Palermo only and back. Another vessel belonging to this company extends her voyage round the island to Malta, touching at Trapani, Palermo and Girgenti on the outward trip, and at Syracuse, Catania, Taormina and Messina on her return to Naples. Full particulars of these movements may be obtained at the *Office*, 21. Strada Piliero.

The *Neapolitan mail steamers* leave Naples for Palermo every Monday and Thursday, and for Messina every Tuesday, touching at S. Giovanni. The Palermo steamer returns by way of Messina every Tuesday, touching at S. Giovanni; and every Friday, touching at Lipari. *Office*, Strada del Castello.

A *Neapolitan merchant steamer* leaves Naples for Messina every Monday, and Messina, on her return, every Thursday, calling at Paola, Pizzo, Tropea and other places on the Calabrian coast each way. *Office*, 19. Strada Piliero.

A *Sicilian merchant steamer* runs regularly between Naples and the Sicilian ports. *Office*, 23. Strada Mola.

3. TARANTO LINE.

One of the *Neapolitan Company's* vessels runs occasionally from Naples to Messina, Taranto and Gallipoli; returning by the same route, which usually occupies ten days, as she stops some time at each port. Particulars of these trips may be obtained at the *Office*, 21. Strada Piliero.

§ 11. INNS.

In addition to the information respecting inns given in detail in our accounts of the different towns, we may here observe, as a general rule, that travellers should make their bargain with the landlords on their first arrival, and refuse to pay any charge which they know, from experience elsewhere, to be exorbitant. There need be no delicacy on the subject; for it is the common custom of the country. All foreigners make it a rule to adopt this precaution, and for this reason they not only pay about a third less than English travellers, but escape the annoyances and delays of disputed bills. The principal hotels in the capital rank among the best and the dearest in Italy. It is a common remark among persons who have travelled through the Continent to Naples, that the expenses of the hotels in that city are greater than any which they have experienced elsewhere from the time of leaving England. The frequent repetition of this statement may have done an injustice to some of the hotels, by deterring travellers from going to them; and we have no doubt that it has often induced persons who could afford to frequent the principal hotels of other continental cities, to take up their quarters in inns of less pretensions, and to content themselves with fewer comforts, from the feeling that even comforts may be purchased at too great a cost. No one can deny that the great hotels of Naples are distinguished by their excellent management, and by all which can reconcile the visitor to high charges; and while they continue to deserve this praise, there will always be travellers to support them without reference to expense. Within the last few years the landlords have lessened one source of cost, by the introduction of table d'hôtes and coffee-rooms; but we are convinced that they will

still further consult their own interests by adopting in every branch of their establishments, and especially in the charges for apartments, a scale of prices which will put an end to the reproach that they have the dearest inns in Italy. Considering the cost of living and the abundance of all the necessaries of life at Naples, there is no reason why a scale of charges should be perpetuated which was intelligible enough when comparatively few travellers went further south than Rome, but which is obviously impolitic now, when the number of visitors is increasing yearly. In these times of railroads and steam, the general public are the best patrons; and those landlords who become known for the moderation of their charges will be abundantly repaid not only by the increased number of visitors, but by the longer period during which they will be induced to stay. These remarks apply equally to many of the hotels in the suburbs of Naples which the traveller will have occasion to visit, and some of which are quite as expensive as those of the capital without the excuse of heavy rents and large establishments to be kept up. The third-rate inns of Naples have not the pretensions or the comforts to justify high prices; and for this reason they are usually frequented by foreigners, who are less dependent than Englishmen on comfortable quarters for the enjoyment of travelling. We have endeavoured, in this work, to show that there is no city in Italy which offers in itself more inducements than Naples to prolong a residence; and we trust that the respectable landlords of the hotels, to whatever class they may belong, will in future insure the lengthened sojourn of English travellers, by arranging a fixed scale of charges consistent with the known expenses of life at Naples.

In the provinces, the towns, and even the cities, are very unequally provided. In some, the inns are not inferior to those of the second class in the capital; in others they are scarcely worthy of the name. In the remote districts the *osterie* are as bad and comfortless as they were in the time of Montaigne, except that the wooden shutters which kept out the light as well as wind have mostly been replaced by glazed pannels. The cookery in such places is on a par with the accommodation, and we may, from experience, congratulate every traveller in the mountain and inland districts who can make his own omelet, and instruct the padrona how to cook a dish of ham and eggs. These commodities are generally to be found in the highland villages, where even milk and butter are rarely to be met with, and they are real luxuries to an Englishman after the watery *broda* and cheese which constitute the chief contents of a country larder. In the neighbourhood of the mountain streams, the traveller may generally obtain delicious trout, and game of various kinds is abundant on the hills; but hitherto visitors have been so rare that no supplies have been kept for chance customers, and when travellers have arrived late, there has been neither time nor opportunity to procure them. As soon, however, as Englishmen begin to diverge from the beaten track and make excursions through the beautiful regions to which their attention is directed in the following pages, the inconveniences we have mentioned will gradually disappear. That there is no doubt of this anticipation being realized is proved by the excellent accommodation which has already sprung up at various places on the central route to Rome, and in others along the new lines of road mentioned in the body of this work; for nothing is better understood in Southern Italy than the fact that good inns will always follow the steps of travellers in whatever direction they may be induced by taste or fashion to direct them.

A H A N D - B O O K

FOR

TRAVELLERS IN SOUTHERN ITALY.

ROUTE 40.

ANCONA TO NAPLES BY THE SHORES OF
THE ADRIATIC, THROUGH PORTO DI
FERMO AND FOGGIA.

	Italian Miles.
Ancona to Loreto - - -	18
Loreto to Porto di Fermo - -	20
Porto di Fermo to Porto di Ascoli	25
Porto di Ascoli to Giulia Nuova -	10
Giulia Nuova to Pescara - - -	25
Pescara to Ortona - - -	12
Ortona to Lanciano - - -	10
Lanciano to Il Vasto d'Ammone -	20
Il Vasto to Termoli - - -	18
	<u>158</u>

I. Termoli to Foggia, by S. Severo,
42 miles :

Termoli to Chienti - - -	16
Chienti to Serra Capriola - -	2
Serra Capriola to San Severo -	13
San Severo to Foggia - - -	11
	<u>200</u>

II. Termoli to Foggia, by Lucera,
48 miles :

Termoli to Lucera - - -	36
Lucera to Foggia - - -	12
	<u>48</u>

Foggia to Pozzo d'Albero 1 Post	9
Pozzo d'Albero to Ponte di Bovino - - - 1	9
Ponte di Bovino to Mon- taguto - - - 1	6

S. Ital.

Italian Miles.

Montaguto to Ariano - 1½	Post 9
Ariano to Grotta Minarda 1	„ 6
Grotta Minarda to Dente- cane - - - - 1½	„ 9
Dentecane to Avellino - 1½	„ 12
Avellino to Cardinale - 1½	„ 10
Cardinale to Marigliano - 1½	„ 12
Marigliano to Naples - 1½	„ 12
	<u>294</u>

The distances in miles are taken from Zannoni's map of the military stations, drawn in the "Gabinetto Topografico della Guerra," in 1810. We have adhered to this map as far as possible throughout the work, except where it is otherwise stated, because the distances having been measured for military purposes, the map has an official character, and is still regarded as an official authority by the government. The traveller, however, will bear in mind that the Italian mile of 60 to a degree is equal to 2025·4 English yards; while the Neapolitan mile is equal to 2436; and the Roman mile to 1629 English yards.

Inns on the road: — Porto di Fermo, Albergo Reale. Martin Sicuro and Monte Pagano, solitary post-houses. Pescara and Termoli, small inns of the ordinary class of country locande. Lucera, La Posta. Foggia, La Posta,

Locanda di Faella, and many others. *Ariano*, La Posta. *Avellino*, La Posta. *Naples*, see Route 48.

The traveller who, finding himself at Ancona, is desirous of exploring the coast of the Adriatic further south, or of prosecuting his journey to Naples by a route very seldom traversed and little known, will find an excellent road from Ancona to the Papal frontier at Porto di Ascoli, and another, by no means inferior, from that place to Naples through Pescara to Foggia. At Pescara he may strike inland if he prefers it, and proceed to Naples by the high road through the Abruzzi, described in Routes 44. and 46.; but we must here observe, once for all, that no traveller should attempt these routes who is not prepared to submit to considerable discomfort. Excellent and well kept as the roads are generally, the mouths of many of the rivers have no bridges, and after heavy rains are difficult and sometimes dangerous to ford; and the inns for the most part, especially the solitary roadside taverns, are dirty, full of vermin, and miserably provided with estables. Even milk and butter are rarely to be found. There are of course occasional exceptions, but as a general rule the traveller must expect few of the conveniences to which he has been accustomed on the great post-roads. These remarks apply both to the Abruzzi roads and to that along the shores of the Adriatic between Pescara and Naples. The traveller, therefore, must be prepared to "rough" it before starting. The accommodations he will meet with are such as might be expected in a district scarcely ever visited by travellers; but every town contains a *locanda* or *osteria*, which in many places is by no means below the average. Many of the cross roads in this portion of the kingdom have been improved by the government, in consequence of the formation of the new *cammini traversi*, or cross roads for the Post. They are therefore supplied with horses, which the post-master is only bound to keep for the service of the Post, but there is seldom any difficulty in procuring horses at the same stables, as well as a light carriage

of the country in those parts where the roads will admit their use.

Leaving Ancona, the present road first passes through

18 m. Loreto, described in Route 15. of Handbook for Central Italy. From Loreto it proceeds through Porta di Recanati, a small town on the coast, with a population of 3000 souls, which owes its origin to the Emperor Frederick II., and thence through Porto di Civit  Nuova, crossing the rivers Potenza, Chienti, and Tenna. The Chienti separates the Delegation of Macerata from that of Fermo.

20 m. *Porto di Fermo*. — Inn: Albergo Reale, clean and reasonable, with a civil and obliging landlord. Porto di Fermo is the representative of the Castellum Firmanorum of Pliny. This pretty and agreeable town is beautifully situated on the Adriatic and is much frequented during the *villeggiatura*. The scenery in its neighbourhood is very fine, and numerous excursions into the surrounding mountains might be made from it with advantage.

FERMO. — This important provincial city is the capital of a Delegation comprehending an extent of 40 square leagues and a population of 89,000 souls. It is the residence of the governor of the province, and the seat of an archbishopric, having been made an archiepiscopal see by Sixtus V. in 1586. It is situated on a hill commanding a great extent of very interesting country. The population of the city is 14,000. It was the Firmum Picenum of the Romans, and was occupied by C sar on his march from Rimini. The cathedral is dedicated to Santa Maria Assunta. One of the churches is supposed to occupy the site of a temple of Juno. The college was founded in 1632, by Urban VIII. The neighbourhood abounds with charming scenery, and the inhabitants are courteous and instructed.

"At Fermo," says M. Valery, "are still shown the ruins of the house of Oliverotto, one of the model tyrants proposed by Macchiavel in his *Prince* in the chapter headed, 'Of those who attain sovereignty by wickedness.' Oli-

verotto, an able captain, declared himself prince of Fermo, after having massacred his uncle, who had brought him up, and the principal inhabitants of the town, at a banquet; his reign did not exceed a year, as he was waylaid and strangled at Sinigallia, with Vitelluzzo, his tutor in crime and in war, a victim worthy of his more dexterous rival Cesar Borgia."

The citadel of Fermo was one of the last strongholds which Francesco Sforza possessed in the March of Ancona, during his memorable struggle with the pope and other Italian princes in the 15th century.

Before reaching Porto d'Ascoli, about 5 miles from the sea, on the right of the road, is *Ripatransone*, an episcopal town of 5,000 souls, situated on a hill surrounded by walls; it is supposed by some writers to occupy the site of the Etruscan city of Cupra Montana, though there is reason to believe that that ancient city was further north at Massaccio near Iesi, and that some confusion has arisen from the supposed position of Cupra Maritima, which the Italian antiquaries place at Marano near this town. Ripatransone was made a city by Pius V. in 1571, and has a cathedral dedicated to S. Gregory the Great. In the hill beneath the town is a remarkable cavern, presenting in its numerous branches a kind of labyrinth: it is said to be capable of containing upwards of 3300 persons.

South of Grottamare we enter the Delegation of Ascoli.

25 m. Porto di Ascoli, a few miles south of Fermo, is the Papal frontier; passports must be *viséed* here, if the traveller intend to enter the Neapolitan States.

A road to the right leads to ASCOLI, the capital of a Delegation, comprising an area of 50 square leagues, and a population of 79,000 souls. It occupies an exceedingly strong and beautiful position, on the Tronto, close to the Neapolitan frontier; it is the seat of a bishopric, and although a dull and dilapidated place, it has a population of 12,000 souls. It is the *Asculum Picenum* of the Romans, famous as the first

city which declared against Rome at the commencement of the Social War. It sustained a memorable siege by Pompey, who compelled it to surrender and beheaded its principal inhabitants. Its cathedral is said to have been built by Constantine, on the ruins of a temple of Hercules. Some broken arches on a hill in the town are attributed to the Romans. It was the birthplace of pope Nicholas IV. The fortress was built from the designs of *Antonio Sangallo*, and several of the public buildings, as Vasari has recorded, were designed by *Cola dell'Amatrice*, whose Last Supper, painted for the oratory of the Corpus Domini, is mentioned by Lanzi as having gained for him a distinguished name throughout the province. From Ascoli a road leads to Pescara, by Teramo, Civitella and Civita di Penne (Rte. 41.).

The Tronto (*Truentus*), just beyond Porto di Ascoli, is the boundary of the Papal States; the Neapolitan custom-house is on its southern bank at *Martin Sicuro*, where passports must be *viséed*. There are two inns at Martin Sicuro, but both are very poor.

The road from the frontier to Vasto is generally well kept and in good condition; but the absence of even tolerable inns, and the greater interest of the more central routes, have generally deterred travellers from following it. The scenery of this coast is particularly monotonous; and between Giulia Nuova and Pescara the shores present a plain of many miles in breadth, extending from the Apennines to the sea. It is highly cultivated, and enjoys a mild and equable temperature, but has few picturesque attractions to excite the interest of the traveller.

"The entrance into the kingdom of Naples by the village of Giulia Nuova, along the Adriatic, has not the enchanting aspect of the coast of Terracina and Gaeta. The beach is arid and intersected by torrents; here and there are clusters of pines, but they are dwarfish and seem a very feeble imitation of the superb Pineta of Ravenna. The vines are supported by small poles as in Burgundy, an arrangement less elegant and poetic than the *ubnisque adjungere vites*, although it makes the wine better.

"The inns and their beds on this road are execrable, and too little cannot be said of them. As in the public houses of Montaigne's time, the windows are 'quite open, except a great wooden shutter, which keeps out the light if you wish to keep out the sun or wind.' The road is tolerably good and well guarded. The inhabitants of the villages one passes through, if compelled to relinquish their old habits, have still the same robberlike appearance. Some of them seem inclined to take up with thieving, as may be perceived by their scrutinising looks at the trunks and parcels, and their eagerness to unload them at the various inns; but having been previously accustomed to robberies by main force, nocturnal expeditions, and wholesale plundering, *che fecero alle strade tanta guerra*, they are not adepts at petty theft." — *Valery*.

10 m. *Giulia Nuova*; a small town of 3000 inhabitants, is the custom-house station for the province. There is a small inn here.

From this a cross-road (*cammino traverso*) leads along the banks of the Tordino, through a well-cultivated country, abounding in fine views of the Gran Sasso, to Teramo, described in Route 41., distant 14 miles. The intermediate Post Station is Casino di Partenope. A new road is now making from Giulia Nuova to Atri and Aquila, which will enable the traveller to proceed to Rome by Rieti, or to Naples by Aquila and Popoli.

After leaving Giulia, the Tordino is immediately crossed, and about 8 miles further south, the Vomano is forded, a broad and rapid stream, which is very formidable when swollen by the winter torrents of the Gran Sasso. The solitary post-house at Monte Pagano is a wretched place, dirty and miserably provided; the landlord and servants are on a par with the house and accommodation. One pair of post-horses is kept there, which the traveller will probably find it necessary to secure, as there are none to be had for some distance further on. After passing the small stream of the Piomba, the ancient city of ATRI is seen on an emi-

nence to the right. There are few cities in this part of Italy which have such high claims to antiquity as *Hadria Picena*. Its coins bear a legend in Etruscan characters, and numerous remains of public edifices, baths, and walls attest the size and consequence of the city. It had a port at the mouth of the Piomba (*Matrinus*), and it is generally supposed by the best critics that the family of Hadrian came originally from this city, and not from its Venetian namesake. In the neighbourhood of the town are several remarkable subterranean chambers resembling those of Syracuse, but so regularly distributed as to confirm the notion that they were artificial works. The present population of Atri is about 7000.

Further south the inn of *Silvi* is passed, a solitary house, cleaner and better than could be expected, with a civil landlord, and very reasonable. Beyond it, the Salino Maggiore, another dangerous stream when swollen by the winter rains, is forded. *I Salini* is the third Post Station between Teramo and Popoli.

25 PESCARA (*Inn*: La Posta; very indifferent). Pescara is a fortified town of the second class, at the mouth of the river of the same name, which is called the Aterno from its source to Popoli. It is a dull and miserable place, situated in an unhealthy flat, heavily afflicted with malaria. It owes its importance wholly to its being a military station, and its population does not exceed 2500 souls. The fortress was built by Charles V. In the neighbourhood of the town are many very delightful villas, and a small town called Castellammare, with 4000 inhabitants, much frequented as a watering-place.

At the mouth of the Pescara, Sforza di Cotignola, the celebrated *condottiere* of Joanna II., perished while leading his army through the river in 1424. The death of that great captain by an accident so unworthy of his military fame has given a historical celebrity to the spot. The fortress of Pescara was occupied at the time by the troops of Braccio, and all the ordinary fords having been choked up and impeded

by the garrison, Sforza determined to cross the broad but insecure mouth of the river. The weather was stormy, and the waves of the sea breaking on the shore increased the dangers of the passage. While standing in the middle of the river directing the troops, Sforza saw his favourite page Mangone carried out of his depth; in endeavouring to save him, the hind legs of his horse slipped, and the weight of his heavy armour prevented his making the least effort to save himself. He instantly disappeared, but his iron-girt hands were twice seen above the waves, as if imploring succour. The horse rose again, but the body of the great captain was never found.

A good road from Pescara falls into the high post-road from Aquila to Naples at Popoli (Route 46.).

Travellers who have not seen *Chieti* will do well to visit it on their way (Route 44.); there is a good road from Chieti which falls into the present route at Lanciano.

The coast road, after crossing the Pescara, enters the province of Abruzzo Citra, and continues to skirt the shores of the Adriatic, passing through Francavilla, until it reaches Ortona.

12 *Ortona* still occupies the site and retains the name of the naval arsenal of the *Frentani*. It is now a mere fishing-town, with a population of 7000 souls, and is chiefly known for its wines which have a local reputation as the best in this part of Italy. It was on the 3rd Jan. 1424 that the great Sforza marched out of Ortona with his victorious army on his way to Aquila, — the fatal day on which he perished in the Pescara. It is related in the contemporary historians that he received many warnings by dreams and by the predictions of astrologers, against marching on that day, and that many of his attendants considered as an evil omen the accidental fall of his standard-bearer when marching out of the gate of Ortona, by which the banner was torn. But Sforza declared that if such omens frightened others, they would not frighten him; his death on the same day of course gave great force to the super-

stitious feelings of the age; and we have mentioned in another place the influence it exerted over his great rival Braccio. Ortona was the favourite winter residence of Margaret of Austria, widow of Alessandro de' Medici and of Ottavio Farnese, who gave name to the Villa and Palazzo Madama at Rome. She preferred Ortona on account of its milder temperature, and died there in a magnificent palace she had erected.

The road quits the coast, and proceeds inland in a southerly direction to

10 *Lanciano*, the *Anxanum* of Ptolemy. This is the chief town of the most populous district of Abruzzo Citra. The neighbouring country and that generally along the shores of this mountainous province is remarkable for its fertility, and for its abundant vineyards and olive-grounds. Lanciano is 4 m. distant from the sea; it is built on three hills, two of which are connected by a remarkable bridge referred to the 3rd century, and frequently called the Bridge of Diocletian. Upon this bridge the cathedral is built, and is called, from this circumstance, Santa Maria del Ponte. A species of malmsey (*malvasia*) is produced by the vineyards of the Lanciano district. The house of Anjou endeavoured to increase the prosperity of Lanciano, and conferred on it the privilege of coining money. It is now an important provincial town, of 13,500 inhabitants. It was at the siege of Lanciano in 1423 that the two great captains of the middle ages, Braccio and Sforza, first came into personal collision.

There is a tolerable road from Lanciano to *Castel di Sangro*, where it joins the high post-road of the Abruzzi. It is a *cammino traverso* of 5 Posts; the actual distance is about 35 Italian miles. It passes through the villages of *Castelnuovo* and *S. Eusanio* before it reaches *Casoli* (9 m.), situated near the southern bank of the *Aventino*. After passing *Gessa Palena* and *Torricella*, which is about half way, it proceeds through *Montenerodomo*, along the wild and dreary branches of the *Monte Pizi*, to the village of *Pizzoferrato*, where it ap-

proaches the river, and follows its left bank to *Castel di Sangro*, described in Route 46.

After leaving Lanciano, the coast road crosses the Sangro near its mouth, and passing through Turino, celebrated in the 12th century for the embarkation of the Italian crusaders, proceeds along the shore to

20 *Il Vasto d' Ammone*, a town of about 10,000 souls, situated on a fertile hill at a short distance from the sea. There are numerous ruins of ancient edifices which attest the ancient grandeur and extent of this Roman colony of Histonium. It is still a place of some importance; its olive-grounds are rich, and its shore is famous for sturgeons. Both Vasto and Ortona suffered much in the 14th century from the "free companions" of Fra Moreale.

There are two roads from Vasto to Foggia; I. one through Termoli and San Severo, 42 m.; II. the other through Termoli and Lucera, about 48 m. We shall proceed to describe them both:—

Soon after leaving Vasto for Termoli, the road crosses the Trigno, which divides the province of Abruzzo Citra from the Molise. Between this and Termoli the Isole di Tremiti are visible, situated about 20 miles from the promontory of Termoli, and 10 from the Punta di Mileto. These islands, the *Insulæ Diomedææ* of the ancients, are celebrated in classical mythology for the metamorphosis of the companions of Diomed, who inhabited them after they were changed into birds. The largest of the islands, now S. Domenico, is also memorable as the spot where Julia the younger, the wife of Lepidus and grand-daughter of Augustus, the licentious daughter of a licentious mother, terminated her career of infamy in exile.

18 Termoli, with a population scarcely above 2000 souls, is naturally the second port of the kingdom on the Adriatic, conveniently placed between Ancona and Brindisi; but its commerce has been neglected and allowed to decline into that of a mere fishing harbour.

It has a small inn with indifferent accommodation. There are two roads from Termoli to Foggia,—one through Serra Capriola and S. Severo,—the other through Guglionesi and Lucera. The traveller who wishes to avoid Foggia altogether, may reach Naples through Campobasso and the picturesque scenes of the Molise (Rte. 42.).

I. The road from Termoli to Foggia through S. Severo, will bring the traveller into the pastoral plains of Apulia; and from Foggia he may extend his researches along the high post-road to Manfredonia or Otranto. The small river Saccione divides Molise from Capitanata.

16 Chieuti, a village of 1600 souls, supposed to occupy the site of Teate Apulum, some ruins of which are traceable in the neighbourhood.

2 Serra Capriola, a small town of 5600 souls, overlooking the course of the Fortore, the Frento of the Romans, which is crossed a short distance beyond.

13 *San Severo*, the capital of the 2nd distretto of Capitanata, with a population of 19,000 inhabitants, situated on the borders of the great plain of the pasturage. In late years it has become an important town, and its suburbs have extended beyond the walls; this new quarter contains many handsome residences of the wealthy proprietors of Apulia. In 1799 it was nearly exterminated by the republican army of Gen. Duhesme, in revenge of the gallant resistance which, although not then walled, it had offered to his forces. It was only spared from total destruction at the intercession of the women, who, after 3000 persons had been slaughtered, rushed among the French and implored them either to stay their hand, or complete the scene by sacrificing the children and wives of the few men who still survived. The town has rallied from this calamity, and is now one of the most flourishing in Apulia. There is a *cammino traverso* from S. Severo to Foggia, of 2 Posts.

2 P. = about 11 m. FOGGIA, described in Route 54., from "Naples to Otranto."

II. The second road from Termoli to Foggia, follows that to Campobasso through Gughionesi. About 3 miles beyond the Biferno, it falls into the great *Tratturo* near Larino, which may be visited *en route*. It crosses the Fortore, close to the plain on its right bank called the Orto del Passo, and skirts the base of the mountains which bound the province on the west.

36 *Lucera*, the 2nd town of the province of *Capitanata*, with a population of 10,000 souls. There is a good inn here, *La Posta*. The town and castle are situated on a steep and commanding eminence, overlooking the plain and enjoying a pure and healthy atmosphere. The town is surrounded by walls which have no great strength and have 5 gateways. The Castle is about a quarter of a mile from the town, and is separated from it by a ditch and drawbridge. *Luceria* was one of the most ancient Samnite cities attributed to Diomed, and was the capital of *Daunia*. The Greeks are supposed to have destroyed it in the 7th century; after which it remained in ruins until restored in 1239 by the emperor Frederick II., as a residence for his Sicilian Saracens, part of whom were stationed here, and part at *Nocera in Principato Citra*. Among other important privileges conferred by the emperor on the new colony, he gave them full permission to enjoy free exercise of their religion; the Christian inhabitants were excluded from the city, and compelled to reside beyond the walls, where their church, now the *Madonna della Spica*, is still standing. The emperor himself selected *Lucera* as his own residence, and constructed a subterranean passage from the castle to the town. The old streets of *Lucera* are narrow and inconvenient, but the more modern quarters, particularly that containing the public edifices, have an imposing appearance. The Bishop's Palace is considered the finest building in the province. The *Cathedral* was converted by the Saracens into a mosque; it still preserves many traces of Moorish architecture on the exterior. The interior is Gothic, and has been little changed; it contains 13 pillars of verde

antique, found under the edifice and supposed to have belonged to an ancient Temple. The pulpit is ornamented with Greek mosaics, like that in the Cathedral of Salerno.

The *Castle of Lucera* appears to occupy the site of the celebrated Roman citadel, beneath whose walls the Roman army avenged the disgrace of the Caudine Forks. The present building must be almost entirely attributed to Frederick II., except perhaps the large square tower in the centre, which is generally regarded as a Roman work. Though now in ruins, it is still an imposing pile, and in point of extent is scarcely surpassed by any similar building in Italy. It appears to have been intended to contain a second city within its walls, so magnificent is the scale on which it was constructed. Two of the towers are circular; the largest is remarkable for the regularity of its masonry, and the smaller is used as a telegraph. In the area were formerly extensive suites of apartments for the sovereign; a mosque, of which some traces may be seen; and a series of large cisterns to supply the garrison. Coins, portions of Saracenic armour, and several Roman remains, such as statues, inscriptions, &c., have been discovered at different times within the walls.

At the commencement of the career of Manfred, when he incurred the malediction of the Pope for the overthrow and death of Borello d'Agnone, a creature of the Pontiff, in 1254, the Suabian prince was compelled to fly for safety to the Saracens at *Lucera*, whose fidelity to his family had never been shaken. He departed from *Acerra* at midnight, and with a few faithful followers reached the Castle of *Atripalda*, and afterwards arrived in safety at *Venosa*, where he was received with great respect. The journey by night from *Venosa* to *Lucera*, between the hostile towns of *Foggia* and *Ascoli* is described by contemporary writers with a minuteness and interest which places it among the most remarkable adventures of royal fugitives. The prince left *Venosa* about midnight accompanied by a few attendants, among

whom was Nicolo di Giamsilla, who has left an account of the journey. Soon after his departure, a storm of rain came on which obscured the road, and increased the desolation of the plain; and the party would inevitably have been lost in the desert wastes of Capitanata, if they had not been joined at Venosa by some huntsmen of Frederick II. who accompanied them as guides. Drenched to the skin, and wearied by his journey, Manfred succeeded in finding shelter at Palazzo d'Ascoli, a deserted hunting chateau of his father's, still standing on the left bank of the Carapella; here they rested themselves for several hours, and dried their clothes before what the unfortunate prince called a "royal fire," the only thing at that time, says one of his historians, which remained to him of royalty. On the following morning, they proceeded to Lucera. As they approached the castle, one of the attendants, who spoke Arabic, cried out to the Saracenic garrison: "Behold your lord and your prince, the son of your Emperor, who comes at your wish to throw himself on your loyalty; open your gates." The enthusiasm of the Saracens was unbounded, but the Governor Marchisio, a creature of the traitor Giovanni il Moro, had possession of the keys, and was known to be opposed to Manfred. In this dilemma, a Saracen soldier pointed out a gutter for the passage of the rain water below the gate; Manfred leapt from his horse, threw himself into the gutter, and was in the act of entering, when the garrison, struck by sudden shame to see their prince enter his own fortress in so humiliating a way, rushed upon the gate and burst it open by main force. They then replaced Manfred on his horse, and led him into the city with every demonstration of that enthusiastic attachment which they retained for the family of the great Emperor. After the fatal battle of Benevento, the widow and children of Manfred took refuge in the Castle for a short time. In 1269, Charles of Anjou expelled the few Saracens who survived the battle and were unwilling to embrace Christianity,

and converted their mosque into the Cathedral.

In the neighbourhood of Lucera, and within view of the town, on the right of the road from S. Severo, are the ruins of *Castel Fiorentino*, in which the Emperor Frederick II. expired, Dec. 13. 1250, in the 56th year of his brilliant but turbulent career, after a reign of 31 years as Emperor, 38 as King of Germany, and 52 as King of the Two Sicilies,—"leaving behind him," says Mr. Gally Knight, "a reputation for energy, magnanimity, and wisdom, which the calumnies and accusations of ecclesiastics have attempted in vain to obscure. He was," says the same writer, "the most remarkable man of the age in which he lived; the warrior, the troubadour, the philosopher; who, inferior to none of his predecessors in the field, took advantage of every interval of repose to improve the laws and institutions of his kingdom, and to soften the nature and refine the manners of his vassals by the cultivation of letters and the encouragement of the arts. He spoke six languages with fluency: the Norman, the German, the Saracenic, the Greek, the Latin, and the Italian. The latter part of his life was harassed by his long struggle with Gregory IX. and Innocent IV., who, jealous of his great power, opposed it with the spiritual thunders of Rome and the secular arm of the Guelphs. Over the latter Frederick would have triumphed, but the former were, at that period, stronger than even imperial power wielded by consummate abilities. The ban alienated public opinion from the hero and the sage. Frederick beheld empire departing from him, heard himself denounced as an infidel, and saw himself shunned as a pestilence. His proud spirit, irritated and chagrined, preyed upon his health. But he did not relax his exertions, and he had just collected a fresh army, chiefly composed of Saracens, and was on the point of returning to the charge, when he was seized with an illness at the Castle of Fiorentino in Apulia, which falling upon a constitution already enfeebled, soon carried

him off." To this it may be added that, like his son Manfred, the Emperor was an implicit believer in astrology, and in consequence of a prediction that he should die in the Florentine territory, he never entered Florence, although he frequently passed through Tuscany, believing that the terms of the prophecy "territorio Fiorentino" could only apply to the Tuscan capital. As soon, however, as he fell ill at Castel Fiorentino, he patiently submitted to his fate, and regarded his approaching death as the fulfilment of the prediction.

Lucera is the seat of the judicial courts for the province of Capitanata, and it has a small college. The neighbourhood still maintains the celebrity for its wool which it possessed in the days of Horace, —

Te lanas prope nobilem
Tonsæ Luceriam, non citharæ decent.
HOR. OD. III. XV.

There is a *cammino traverso* between Lucera and Foggia of $1\frac{1}{2}$ Post. It crosses the Volgano by a modern bridge of one arch, and the Celone by a handsome bridge of 3 arches.

$1\frac{1}{2}$ Post = 12 m. FOGGIA. This city, and the celebrated plain of the Tavoliere, with the route thence to Naples, is described in the Route from Naples to Otranto (Route 54.). The stages of this route are as follows: —

1 Post = 9 m.	Pozzo d'Albero.
1 — = 9 m.	Ponte di Bovino.
1 — = 6 m.	Montaguto.
$1\frac{1}{2}$ — = 9 m.	Ariano.
1 — = 6 m.	Grotta Minarda.
$1\frac{1}{2}$ — = 9 m.	Dentecane.
$1\frac{1}{2}$ — = 12 m.	Avellino.
$1\frac{1}{2}$ — = 10 m.	Cardinale.
$1\frac{1}{2}$ — = 12 m.	Marigliano.
$1\frac{1}{2}$ — = 12 m.	NAPLES (Rte. 48.).

ROUTE 41.

ASCOLI TO PESCARA, THROUGH TERAMO
AND CIVITÀ DI PENNE.

	Miles.
Ascoli to Civitella del Tronto -	8
Civitella del Tronto to Teramo -	14
Teramo to Cività di Penne -	20
Cività di Penne to Pescara -	12
	<hr/> 54

Inns on the road:— Teramo, La Posta. Cività di Penne, a Locanda. Pescara, a Locanda.

There is a cross-road (*cammino traverso*) from Ascoli to Teramo, which is followed by the Post, and is also the Custom-house road (*Strada Doganale*). The Papal frontier station for this road is S. Secondo, where passports must be viséd. The Passo di Civitella is the Neapolitan frontier Custom-house, where passports and luggage are examined. The road crosses numerous torrents, which here come down from the mountains into the sea, and traverses a plain characterised by its extreme fertility. The scenery of part of this route is exceedingly grand, commanding nearly the whole range of the Gran Sasso, and the deep ravines which bound the plain of Teramo.

8 Civitella del Tronto, an important agricultural town, of 5700 souls. The *Castle of Civitella*, which is still numbered among the forts of the 3rd class, is celebrated for one of the first victories, by which Robert Guiscard consolidated the Norman power in Italy, and for the gallant siege which it sustained in more recent times against the French and Papal army under the Duke de Guise. The Battle of Civitella, which we have elsewhere called the Waterloo of the eleventh century, was fought on the 18th June, 1053, between the Normans under Humphrey and Robert Guiscard, and the forces of Leo IX. and Henry III., the Emperor of Germany. The latter were commanded by the Pope in person, who had ranged under his banner a strange medley of his own subjects, of Apulians, Neapolitans, some Greeks from the southern part of the peninsula, and 500 disciplined soldiers contributed by Henry III., the latter constituting the strength of his army. The Pope, thoroughly ignorant of military discipline, commenced his campaign by a pilgrimage to Monte Casino, to implore the blessing of heaven upon his arms. Robert Guiscard, on the other hand, was at the head of a gallant band of experienced soldiers, though inferior in numbers to the army of the Pope.

After a vain attempt to induce the Pope to treat for peace, the Normans gave battle. The issue was not long doubtful; for at the first movement the populace, who had been induced by the preaching of the monks to join the Pope, fled in utter disorder; the German auxiliaries alone maintained their ground, and being surrounded by the Normans, perished almost to a man upon the field. The Pope, following the example of his subjects, fled to Civitella; but the inhabitants, terrified by the menaces of the Normans, refused to shelter him, and drove him alone and undefended from their gates. The Normans immediately advanced apparently to make him their prisoner; but they knelt as they approached and covered themselves with dust, imploring his pardon and benediction. Leo was conducted to the camp of Robert Guiscard, and treated with so much respect while he remained his prisoner, that he soon reconciled himself to the race against whom he had preached a sort of crusade, and granted to the brothers Humphrey and Guiscard that memorable investiture of Apulia, Calabria, and Sicily, which was afterwards to become so important not only to the Norman rule, but also to the Church itself. — The *Siege of Civitella* was almost the only memorable event of the inglorious Italian campaign of the army of Henry II. of France, under the Duke de Guise, in 1557, against the Spanish army of Philip II., commanded by Don Fernando de Toledo, the great duke of Alva. The French troops, which had crossed the Alps 14,000 strong, at the solicitation of Pope Paul IV., were advancing towards Naples, when they learnt that the Duke of Alva was encamped upon the south side of the Pescara. The Duke de Guise laid siege to Civitella, which was defended with great bravery by its Spanish garrison for upwards of three weeks. At length, the French made a breach in the wall, and attempted to carry it by storm. The inhabitants, in this emergency, gallantly came to the aid of the garrison; even the women, from whose memories the past atrocities of a vic-

torious French army were not obliterated, served as volunteers in the defence; and by the combined efforts of the besieged, the Duke de Guise was repulsed with considerable loss. On this failure, the Duke of Alva, who had been cautiously watching the course of events in his entrenched camp on the Pescara, crossed the river, and advanced to meet the invading army. But the Duke de Guise, feeling mortified at the Pope's failure to provide him with supplies and reinforcements, was unwilling to risk a general engagement, and it is believed that the Duke of Alva also was not anxious to hazard the kingdom by a single battle. The French therefore retraced their steps towards Rome, and soon afterwards were recalled to France, where the honours of viceroy and lieutenant-general of the kingdom made the Duke de Guise forget his want of success in Italy. Civitella is very interesting to the geologist; the rock on which the castle is built is a mass of vegetable incrustations, exhibiting branches and trunks of trees in perfect preservation. From the town to the sea-shore, rounded masses of breccia, composed of bivalve and other shells, mixed with siliceous pebbles, occur, — altogether forming an interesting subject for investigation in connection with the changes which have taken place in the relative level of sea and land along the shores of the Adriatic. The road from Civitella passes through Campli, a town of 7000 souls, about midway between it and Teramo.

14 TERAMO (there are two Inns here). Teramo is the ancient *Interamna Pratutiana*, situated above the junction of the Tordino and the Vezzola, which unite close under its walls. It is the capital of the 1st province of Abruzzo Ultra, — the smallest Province in the kingdom, although it has a population of 188,000 souls. The province is divided into two distretti, Teramo being the chief town of one, and Penne of the other. Teramo has a population of 9500 souls. It is the residence of many wealthy families, and although it appears to be dull and dilapidated, its inhabitants are among the most cour-

teous and obliging in the kingdom. The *Cathedral*, which was once remarkable as a Gothic edifice, has been sadly modernised; it is the oldest foundation of all the dioceses in the northern part of the kingdom; and the bishop is called in consequence "*Vescovo degli Abruzzi*." In the neighbourhood are several remains of the ancient city, such as traces of its amphitheatre, ruins of temples, baths, and aqueducts; many statues have also been found here. This district has a reputation for the manufacture of repetition watches, and coal mines have recently been opened in the valley of the Tordino with every prospect of success. Teramo is the birthplace of Palladino, better known, perhaps, as Giacomo di Teramo, the author of the celebrated "*Trial of Belial*," which was so popular in the 14th and 15th centuries, that it was translated into nearly every language of Europe.

In the plain below the city, between the Tordino and the Tronto, is the ruined *Castle of S. Flaviano*, the scene of the drawn battle, fought July 27. 1460, between the army of John Duke of Anjou, commanded by Piccino, and the army of the Milanese allies of Ferdinand I. of Aragon, commanded by Alessandro Sforza and Federigo di Montefeltro, afterwards Duke of Urbino. This battle, which, by an error of an early historian, perpetuated by his copyists, has frequently been called the battle of S. Fabiano, was the most sanguinary conflict ever fought on Italian soil. It lasted seven hours, the last three of which were in the dark night. During these hours the battle was continued by torchlight, and when, at length, the generals of each army recalled their men, neither was in a position to pursue the other, or to do more than retire from the scene of carnage, leaving all the baggage on the field. When day broke, the ravine near the castle is said to have been found completely filled with the dead and dying, horses as well as men; and a local chronicler records that there was not a foot of ground near it which was not covered with "bodies, blood, and armour."

The hills above the town command fine views of the Gran Sasso d' Italia, or, as it is sometimes called, the Monte Corno, the monarch of the Apennines, being 10,200 feet above the sea, and covered with perpetual snow. The *Ascent of the Gran Sasso* is best made from Teramo, through the Valle Chiarina, in which the Vomano takes its rise. The scenery of the ascent is perfectly Alpine in its character, presenting a magnificent variety of wood-crowned hills, torrents, waterfalls, and precipitous ravines, which would enable the artist to fill his sketchbook with some of the grandest scenes in nature. The upper ranges of the mountain abound with chamois.

It is possible to reach *Aquila* from Teramo, and so proceed either to Rome by Rieti, or to Naples by Solmona. The road follows the left bank of the Vomano, through *Senarica*, a village of 200 souls, which was for many centuries a republic, and the smallest in the world; it then traverses the wild passes of the Monte San Franco into the valley of the Aterno; but it is only practicable for horses. The scenery it commands is extremely grand.

The road from Teramo to Civit  di Penne crosses the Vomano by a ferry near Scorrano, and passes some branches of the Fino, one of the tributaries of the Salino Maggiore, before it reaches

20 *Civit  di Penne*, situated on a commanding eminence at the distance of 4 miles from the Adriatic. It has a small locanda. Though the chief town of the district, with a population of 9600 souls, it is more remarkable for its antiquity than for its present interest. Under the name of *Pinna*, it was the chief city of the Vestini, and is celebrated in the history of the Social War for its resistance to the Roman army by which it was besieged. It still exhibits some remains of ancient buildings. Penne has acquired some repute in modern times for the manufactory of silk flowers established by the nuns of Santa Chiara.

A road from Penne, crossing the Tavo, another tributary of the Salino, leads to

12 PESCARA, described in Route 40.

ROUTE 42.

TERMOLI TO NAPLES BY CAMPOBASSO AND MADDALONI.

	Miles.	Posts.
Termoli to Larino -	- 12	} 4½
Larino to Casacalenda -	- 6	
Casacalenda to Campobasso -	- 16	
Campobasso to Ponte Landolfo -	- 15	
Ponte Landolfo to Maddaloni	22	
Maddaloni to Naples -	- 16	
	—	
	87	
	—	

*Inns on the road:—*Campobasso, a large and good inn. *Guardia del Sole*, a tolerable Locanda (between Ponte Landolfo and Solipaca). *Maddaloni*, La Posta.

Termoli, from which we start on this excursion, has been already described in the route from Ancona to Naples, along the shores of the Adriatic and through Pescara and Foggia (Route 40.). But as there may be some travellers who may wish to defer their visit to Foggia to some other occasion, such, for instance, as that afforded by the journey from Naples to Otranto (Route 55.), it may be useful to give the present route, as one which will enable them to shorten the journey from Ancona to Naples, by diverging from Termoli through the province of the Molise direct to Naples.

The road from Termoli to Campobasso is a *cammino traverso* of 4½ posts, about 34 miles.

It crosses the Biferno soon after passing through Guglionesi, a village of 3500 inhabitants, and passes the extensive ruins of ancient Larinum before it enters the modern town. This venerable city was on the high road from Picenum to Apulia, and consequently witnessed the passage of Hannibal's army along the Adriatic, the march of Claudius Nero to oppose the progress

of Asdrubal, and that of Cæsar in pursuit of Pompey's forces when they had fallen back upon Brundisium. It was the birthplace of Cluentius, who has acquired celebrity by the eloquent defence made by Cicero in his behalf. Among other extensive ruins of reticulated masonry, we may trace the remains of a vast amphitheatre, two temples, baths, and other public works.

12 *Larino*. The modern town has a population of 4000 souls, but it contains nothing of interest.

6 *Casacalenda*. A small town of 5000 souls, occupying the site of the ancient Calela, an important station of the army of Fabius against Hannibal.

16 CAMPOBASSO (a large and well-arranged inn). This is the capital of the mountainous province of *Molise*, and is an important town of nearly 9000 souls. It is situated in the midst of the most dreary scenery of the province, but it enjoys an extensive trade, and is now approachable by excellent roads both from the Abruzzi and the capital. It is supposed by some geographers to mark the site of ancient Samnium. The cathedral is a fine building, and the church of St. Antonio Abate contains a picture of St. Benedict, said to be by Guercino. The town contains a small theatre, and many large palaces belonging to the resident nobility. The ruined castle, and the five gateways of the town with their antique towers, give it a remarkable aspect. Campobasso is the central mart for the extensive corn trade of the province, and it has a local reputation for its cutlery. The village of *Ripalimosini*, between Campobasso and the Biferno, with a population of 4000 souls, has an extensive manufactory of woollen stockings. It is said to be the only place in the kingdom where it is the custom to give no marriage portion to daughters, and yet, whether it be the cause or the effect, an unmarried woman is said to be unknown.

A new road has recently been opened between Campobasso and the Abruzzi, passing through Bojano and Isernia, and commanding some remarkable scenes of the Matese. (Route 43.)

There is an excellent carriage road to Naples, distant 53 miles. Passing San Giuliano, a steep descent leads down from the dull and barren hills of Campobasso to the upper valley of the Tamaro, leaving the branch road to Bojano and Isernia on the right. Before crossing the river is a tavern called *Sepino*, nearly under the modern town of the same name situated on a hill about 2 miles distant from the road. The traveller will do well to ride to the ruins of Sepinum, under the northern side of this hill; they are now called *Altilia*. The outer wall of reticulated masonry is still perfect; its gates are flanked with square towers, and there are remains of a theatre, a subterranean aqueduct, &c. These ruins are celebrated for the inscription over the eastern gateway, given by Gruter and Muratori, being an admonition to the magistrates to protect the drovers of the flocks in their annual passage through the town, as great complaints had reached Rome of the conduct of the soldiers and inhabitants; it is now illegible, but the road is still followed by the shepherds. After the river is crossed a rather steep descent leads to the lower valley; near Sassinoro the river is again crossed. A long ascent, leaving the banks of the Tamaro and passing the town of Morcone on the right, leads up the mountain to Ponte Landolfo. The ridge on which Morcone is situated separates the road from the valley of the Titero, of which Cerreto, described in Route 47., is the chief town. Near the river, almost due west of Morcone, is the village of *Pietra Roja*, where the Abbè Fortis discovered a deposit of fossil fish, the scales of which are perfectly silicified.

15 Ponte Landolfo, situated on the left of the road; whence a tedious succession of ascents and descents leads down to the valley of the Calore. At *Guardia del Sole* is a small inn, where the traveller will find tolerable accommodation; indeed, the situation of the village is a sufficient inducement to visit it. The views from it are not surpassed by any of the remarkable scenes of the Matese chain, or of an-

cient Samnium. It commands the course of the Calore and the Volturno, and the beautiful valley of Faicchio and its Casali on the right as far as Piedimonte, above which rise the broken peaks of the Matese covered with snow.

The Calore is crossed by a suspension bridge, near Solipaca, a little town of 3000 souls, beautifully situated at the foot of Monte Taburno. The road skirts the roots of the mountain parallel to the Calore; on the right, the Volturno is visible, with the towns of Cajazzo, Campagnano, and Squilla. It leaves St. Agata de' Goti on the left, situated on a volcanic hill surrounded by the Isclero; but having nothing remarkable to engage attention beyond its position and the picturesque pass which lies between it and Mojano, and which was once considered by the Italian antiquaries to be the *Caudine Forks*. There is no doubt that, so far as the general features of the country are concerned, this pass corresponds more closely with Livy's description of the ground than either of the two defiles in the neighbourhood of Arpaia, which are usually considered to have stronger claims to be regarded as the scene of Roman degradation. But there are many other points to be considered in determining such a question than the present aspect of the locality, and not the least of these is the position of Calatia, from which the Roman army were marching to Beneventum. These and other features of the argument will be found fully discussed in our account of the Arpaia passes in Route 62., to which we must refer for our reasons for not regarding this defile as the *Caudine Forks*.

The road crosses the Isclero, and proceeds towards Maddaloni through the defile traversed by the aqueduct of Caserta; on the left of the valley, as far as the eye can reach, is seen its watercourse along the flank of Monte Taburno, marked by a wide pathway and pilasters. The road passes under the centre arch of the aqueduct, and proceeds either to Caserta, described in Route 47., or to

22 Maddaloni, a fine clean town of

12,500 souls, containing many handsome palaces and churches, and an inn. The title of duke, so famous in the history of Massaniello, is now extinct.

It is not necessary for the traveller who wishes to visit Maddaloni to pass through Caserta on his way to Naples, if he has already visited it. There is a road from Maddaloni which falls into the high road to Naples 4 miles S. of Caserta.

16 NAPLES, described in Route 48.

ROUTE 43.

CAMPORBASSO TO IERNIA.

	Miles.
Campobasso to Bojano - -	13
Bojano to Isernia - -	16
	—
	29
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This road has been recently restored. It will enable the traveller, who may desire to visit the mountain scenes of the Matese, to fall into the high post-road of the Abruzzi; so that a very delightful excursion may be made between Naples and Rome by combining a visit to Campobasso with the fine scenery of the Abruzzi between Isernia and Aquila. (Route 46.)

About 8 miles after leaving Campobasso, a branch road on the right leads us to Bojano, passing through the prettily situated village of Vinghiaturo. A winding descent leads into the valley of Bojano, through wild and gloomy scenes, broken into dark ravines, and thickly clothed with wood. The Biferno and numerous tributary streams flow through the valley, and give it a damp and chilly atmosphere.

13 *Bojano*, the ancient Samnite city of Bovianum, so celebrated as one of the strongholds of the confederates during the Social War, is situated under the steep mountain ranges of the Matese; its once famous citadel and fortifications, mentioned by Livy, are still traceable in the remains of its polygonal walls. It has, however, suffered more from earthquakes than from its Roman conquerors; the situation commands some magnificent views of the Matese

and its gigantic forests. The Biferno is famous for its trout.

Bojano is the most eligible place for the *Ascent of the Matese*. There is a pass by which the peasants cross the mountain into the province of Terra di Lavoro. The summit of the pass is distant a few hours from Bojano; the descent on the other side to Piedimonte occupies from 5 to 6 hours. The height of Monte Miletto, the highest point of the Matese, is estimated at 9700 palms (8353 English feet), and the circumference of the entire chain is said to be 70 miles. On one of the plains of its lower slopes, S. of Monte Miletto, is a lake about 5 miles in circuit, called the Lago di Matese, with a wooded island in its centre. It is completely surrounded by the mountains, whose waters are carried off by subterranean channels, and reappear, according to the popular belief, in the torrents of Piedimonte.

The road to Isernia ascends the right bank of Il Rio, passes through Cantalupo, and proceeds under Pettorano to

16 IERNIA, described in Route 46.

ROUTE 44.

PESCARA TO SOLMONA BY CHIETI.

	Miles.
Pescara to Chieti - -	8
Chieti to Popoli - -	24
Popoli to Solmona - -	8
	—
	40
	—

The high road from Pescara to Popoli is part of the *cammino traverso* between Teramo and Popoli. Osteria di Carabba is the post station between Pescara and Popoli; it is 1 Post from Pescara, and $1\frac{1}{2}$ from I Salini; but as the postmaster is only bound to supply horses to the mail, the place where the vetturini generally stop is the tavern of Sotto-Chieti, a single house, large and well built, but dirty and extortionate, and to be avoided if possible. On the left hand, about 2 miles up the hill, at the distance of $\frac{1}{2}$ Post from the Osteria di Carabba, is *Chieti*, where the traveller

will find better accommodation. It lies off the main road, but it ought not to be passed unvisited.

8 CHIETI. (*han*, very tolerable.) Chieti is the capital of the province of Abruzzo Citra; it is an important and flourishing city of 14,000 souls, the seat of an archbishopric, and the residence of numerous opulent and influential families. The civil and criminal courts of the province are also held here. It is situated on a hill commanding a fine view, and both from its position and its society, it is one of the most agreeable provincial towns in the kingdom. There is a good theatre, where operas are occasionally performed.

Chieti was the *Teate Apulum* of the Romans,

“cul nobile nomen
Marrucina domus, clarumque Teate ferebat.”
SIL. ITAL. xvii. 457.

Many antiquities of the ancient city are yet visible in the neighbourhood; the walls of the cathedral contain several inscriptions, and there are ruins of a theatre and a gateway. The order of Theatines took their name from this place, their founder, Paul IV., having been the archbishop of this see. Teate was the birthplace of Asinius Pollio, the friend of Horace and of Virgil, both of whom have celebrated his virtues and acquirements.

“D. Pollio amat nostram, quamvis est rustica, musam:

Picivides, vitulam lectori pascite vestro.

M. Pollio et ipse facit nova carmina: pascite taurum,

Jam cornu petat, et pedibus qui spargat arenam.”
VIRG. *Ecl.* iii.

There is a road from Chieti to Lanciano, the *Anxanum* of Ptolemy, and from thence to Il Vasto; it is a *cammino traverso* of 4 *Posti*, about 32 m. (See Route 40.)

After returning to the high road between Pescara and Popoli, at a short distance from the junction of a mountain stream (the Orta) with the Pescara, and on the left bank of the latter, are the ruins of a monastery, once celebrated as the sanctuary of San Clemente. Some bas-reliefs, bronze gates and other fragments, still attest the extent and riches of the foundation. The valley near this contracts into a narrow ravine,

whose barren and steep volcanic mountains appear to have been separated by some natural convulsion. Popoli is situated at the extremity of the pass.

24 Popoli } described in Route 46.
8 SOLMONA }

ROUTE 45.

SORA TO THE LAKE OF CELANO, THE CICOLANO DISTRICT, AND THE CASTLE OF PETRELLA BY THE VAL DI ROVETO.

	Miles.
Sora to Città d'Antina	- 12
Città d'Antina to Capistrello	- 8
Capistrello to Tagliacozzo	- 11
Capistrello to Avezzano	- 6
Avezzano to Alba	- 2
Avezzano to Celano	- 6
Celano to S. Benedetto	- 9
S. Benedetto to Trasacco	- 10
Trasacco to Luco	- 4
Luco to Capistrello	- 3
Luco to Avezzano	- 6
Avezzano to Celano	- 6
Celano to Solmona	- 18
Celano to Rocca di Mezzo	- 8
Rocca di Mezzo to Aquila	- 15
Avezzano to the Cicolano district	- 20
Borgo San Pietro to the Castle of Petrella	- 3
Petrella to Antrodoto	- 7
— to Città Ducale	- 9
— to Rieti	- 14

As there are no milestones on many of the routes here mentioned, and as they are too little frequented to be made post-roads, the distances are given on the authority of Zannoni's military map, as the nearest approximation to the truth.

The road from Sora to the Lake of Celano, or the Fucine Lake, is generally traversed on horseback or on foot, as many parts of it are almost impracticable for the light carriages of the country. The traveller who sets out on this excursion must not expect to find better accommodation than that afforded by mountain districts in other countries; for the inns are rather places of refreshment than accommodation. Private letters of introduction to the resident proprietors are therefore desirable, unless the traveller be both

able and willing to "rough" it. The scenery of this route is very beautiful, and well calculated to repay the labour of exploring it.

The road from Sora to Capistrello and the Lake of Celano traverses the Val di Roveto in a north-west direction, ascending the left bank of the Liris. The word "Roveto" signifies a thicket and is well applied here, for the valley is one continued forest of oaks. It enters the second province of Abruzzo Ultra just before it passes Balzorano, the most important village of the valley, with a population of 2500 souls. The situation of this place, at the foot of a rocky hill crowned by the baronial castle of the Piccolomini, is very striking, and is calculated to give the traveller a good idea of the picturesque beauty of the Abruzzi. Numerous villages are scattered over the lower hills on each side of the valley, among which are S. Giovanni, S. Vincenzo, and Morrea, the latter perched on a pinnacle of rock commanding a noble view of the whole valley; behind these hills are lofty mountains, of which those on the Papal frontier are covered with dense forests, which abound with wolves and bears, and with the white lynx with golden spots, said to be peculiar to the Abruzzi, and called by the peasantry the *gatto-pardo*.

12 *Cività d'Antina*, situated on a lofty eminence, perpetuates the name of Antinates, the ancient city of the Marsi. It still exhibits some remains of polygonal walls and some interesting inscriptions.

A pathway on the opposite side of the valley leads to the *Falls of the Romito*, distant 5 or 6 miles from the junction of that stream with the Liris. The scenery passed in approaching them is very beautiful. They occur in a fine natural amphitheatre, formed by Monte Crepacore and Monte Cantaro, and would be much visited if they were situated within as many miles of one of the high roads of Italy. Near the junction of the Romito with the Liris is the little town of *Civitella Roveto*, with a population of 1400 souls. On leaving it, the road crosses the Ro-

mito. Between *Canestro*, so called from the baskets which are made there, and *Pescocanale*, situated on a projecting rock which almost closes up the valley, we cross the Liris and immediately enter the defile of Capistrello, which is so narrow as to afford room only for the passage of the river and the road.

8 *Capistrello*, a village of 1300 souls, 8 miles distant from *Cività d'Antina*, is situated on a height where the Emissary built by Claudius for draining the Fucine Lake terminates. This is the best point for examining the construction of this magnificent work, which required the continued labour of 30,000 men for eleven years. It is a tunnel 3 miles in length, cut through Monte Salviano almost in a direct line from the lake to Capistrello, where the waters fall into the Liris. It is about 10 feet in height and 6 in breadth, and is estimated to be about 140 feet below the level of the lake. It was one of the first objects of the present government to clear out and restore this emissary, which is supposed to have remained useless since the unsuccessful attempt to open it in the presence of Claudius, the details of which we shall reserve for our general description of the lake.

The road to the left from Capistrello passes the Val di Nerfa to

11 *Tagliacozzo*, the most important town of the district, with a population of 4000 souls, situated on the right bank of a deep ravine in which the Imele has its origin. The plain on the right, watered by this river and called the *Campi Palentini*, is memorable in history as the spot where the young Conradin, the last of the house of Hohenstaufen, and the flower of the Ghibelin chivalry were utterly overthrown by the army of Charles I. of Anjou, August 26. 1268,—a battle which was immediately followed by the cruel execution of the ill-fated Conradin, and the preponderance of the Guelph party throughout the Italian peninsula. The success of this conflict has been ascribed to the advice given to Charles by Alard de St. Valery, a French nobleman, who

was on his return from the Holy Land, and whose services on this occasion are commemorated by Dante in a well-known passage

"E là da Tagliacozzo
Ove senz' armi vinse il vecchio Alardo."
Inf. xxviii.

After the battle, the king, says Vasari, "sent for Niccolo di Pisa to erect a very rich church and abbey on the site of his victory, wherein should be buried the great number of men killed in the battle, and where, in accordance with his command, masses might be performed by many monks, night and day, for the benefit of their souls; and the building being finished, Charles was so well satisfied with the work that he paid Niccolo great honours and rewards." This abbey is now in ruins, but it still retains the name of Santa Maria della Vittoria. On the hill beyond the right bank of the Imele, N. E. of Tagliacozzo, is *Magliano*, occupying a commanding position in the midst of a district which was celebrated in Roman times for its mines of iron and copper.

From Tagliacozzo it is possible to reach Tivoli by Rocca del Cerro, Carsoli, and Rio Freddo. *Rocca del Cerro* is situated on the summit of the mountains which bound the pass on the N. W.; it commands an extensive view of the whole valley and of the rugged hills around it. *Carsoli* is a village of 1700 souls with a ruined castle, perpetuating the name of Carseoli, a station on the Via Valeria mentioned in the Itinéraires, and the site of which may still be traced in the vineyards on the plain below. The walls there seen are built of massive blocks, and the pavement of the Valerian Way which traversed the plain still bears marks of chariot wheels. Some vestiges of aqueducts are visible in the neighbourhood. Several inscriptions have been found in the plain and along the line of the Valerian Way generally, recording the services rendered by various personages to the "Collegium Dendrophorum," or college of wood-cutters, a class of artificers who must have been of great importance in a country so wooded as the Abruzzi. Carsoli is the Neapolitan frontier sta-

tion and dogana. The Valerian Way is traversed between this and *Rio Freddo*, the Papal frontier and dogana, a village on a hill at the head of a deep and narrow pass, through which the road is carried above the stream of the same name which falls into the Teverone near Tivoli.

From Capistrello there is a road leading N. N. E. to

6 *Avezzano*, passing over the line of the Emissario, where several of its *cunicoli* or air-shafts may be seen. On the descent of Monte Salviano, which is covered with the wild sage from which it derives its name, a magnificent view of the lake is obtained, backed by the lofty range of the Majella mountains, amongst which, the Velino, said to be 7850 English feet above the sea, is seen rising majestically above the others. The whole scenery bears a strong resemblance to some of the finest landscapes of Switzerland. Avezzano is situated in a fertile plain covered with almond trees and vineyards, at a distance of about a mile from the lake. There is a small inn here. It is the chief town of the district, and has a population of upwards of 3000 souls. The church of S. Bartolommeo contains an inscription recording the thanks of the Senate and people of Rome to Trajan for the land which he had recovered from the lake. The town is the property of the Barberini family, whose baronial castle is a conspicuous object from the shores of the lake. Like the churches, it contains many inscriptions discovered in the neighbourhood of the lake. Avezzano is celebrated for its vulnerary waters, made from herbs gathered on the Majella. About 2 miles distant from the town is *Albe*, the ALBA of the Marsi. This celebrated city, famous in the history of Rome for its fidelity to the Republic, and as the head quarters of the "Legio Marsica, which Cicero eulogises with so much enthusiasm in his Philippics, occupies the treble crest of an isolated hill. A convent and church built amidst the ruins of the ancient city occupy the first, an old tower of the middle ages occupies the second,

and the modern town the third crest. The ruins of this ancient Marsian citadel have a peculiar interest as the prison of Syphax, Persens of Macedon and his son Alexander, Bituitus king of the Arverni, and many other noble captives, independently of their being remarkable as perfect specimens of Pelasgic architecture. The polygonal blocks are so carefully put together that no interstices appear, and although the courses are irregular, the wall is perfectly smooth. The remains of an amphitheatre and of some baths are still visible. The church of the convent in the citadel is built upon the site of a temple, the colonnade and portico of which have been incorporated with it. The pavement is composed of fragments of ancient mosaics, and numerous fragments of columns are preserved in different parts of the building. The view which it commands is very fine, embracing the plain of Tagliacozzo, the valley of the Salto towards Rieti, and the entire lake.

The *Lake of Celano*, or, as it is sometimes called, the *Lago Fucino*, is said to present a superficies of nearly 36,315 acres and to be 35 miles in circumference, but its depth is by no means proportionate: the deepest part measures about 50 feet, and about half a mile from the shore it is 25 feet. Frost is not uncommon along the shores, and instances are recorded of its having been entirely frozen over. The scenery of the lake is fine at particular parts, especially towards the southern angle and on the eastern shore, where the lofty mountains which overlook the lake in various directions, present frequent subjects for the pencil of the artist. The ancient Marsi, the inhabitants of this district, are celebrated by the Roman poets for their skill in charming serpents. It is curious that their descendants are even now famous for the same mystery, and are found all over the kingdom earning a livelihood by the exhibition of their art. The banks of the lake abound with asps, and the lake itself swarms with water snakes, as it did in the time of Virgil: —

“ Quia et Marrubiâ venit de gente sacerdos
Vipereo generi et graviter spirantibus hydria
Spargere qui somnos cantuque manuque sole-
bat,
Mulcebatque iras, et morsus arte levabat.
Sed non Dardaniæ medicari cuspidis ictum
Evaluit: neque eum juvère in vulnera cantus
Somniferi, et Marsis quæsitæ in montibus
herbæ.

Te nemo Angitiæ, vitrea te Fucinus undâ,
Te liquidum flevère lacus.” *Æn. vii.*

Mr. Keppel Craven, who visited it a few years ago, describes “the innumerable swarms of snakes that lay basking in the sun on the stones, and sprang into the water on our nearer approach; they could be seen swimming under the surface round our boat, and darting their tongues against it with all the appearances of wrath and violence. It was impossible not to be reminded of the tradition relative to the charming powers of the ancient Marsi, and the numerous reptiles said to inhabit their country.”

6 *Celano*. This is the most important town on the Lago Fucino, with a population of 4000 souls. It is beautifully situated on a hill about four miles from its north-east angle. The views in its neighbourhood are extremely interesting. In the church of the Convento di Valle Verde is the chapel of the Piccolomini, enriched by the pencil of *Giulio Romano*, who was brought from Rome by that family on purpose to paint it.

The *Contado* of Celano is noted in Italian history for the misfortunes of the Countess Giovanna Celana, and for the cruel and unnatural warfare waged against her by her son Rugerotto. The countess was the last heiress of an illustrious and ancient family which held a considerable tract of the neighbouring country as their hereditary seigniorship. Her son, desirous of possessing himself of his mother's lands, united with Piccinino, the celebrated captain of the house of Anjou. With his aid he captured the Castle of Gagliano and besieged his mother in her fortress at Rocca, where she had retired in the expectation that Ferdinand, the King of Naples, to whose party she was allied, would advance from Solmona to her succour. The forces of Piccinino, however, soon captured Rocca; the un-

fortunate Countess was thrown into prison by her son; her palace was sacked, her jewels and money, to the amount of 10,000 gold ducats, were plundered, and her stores of wool were sold at Aquila for 4000 ducats. Pope Pius II. sent his condottieri to her relief, Rugerotto was defeated, and the Countess restored to liberty. At her death, the *contado* was bestowed by the Pope on his nephew, Antonio Piccolomini, Duke of Amalfi. The contemporary chronicles of Naples detail these events, which took place in 1462, at considerable length. It is singular that a similar occurrence happened in the same family about a century before, when the Count of Celano was attacked and thrown into prison by one of his sons for the purpose of extorting a large portion of his property; in this instance the interference of Queen Joanna I. of Naples and the Orsini restored the Count to liberty.

9 *San Benedetto*, on the eastern shore of the lake, has been proved, by the discovery of coins and inscriptions, to be the site of Marruvium, the capital of the Marsi. It is a miserable hamlet on the banks of a stream flowing down into the lake from the Forca Carusa, although the inscriptions discovered on the spot and published by Phœbonius, Muratori, Chaupy, and Hoare, record it as "*civitas splendidissima*." Numerous remains have been found in its neighbourhood, and during the long drought of 1752 considerable ruins, now covered with water, were exposed, from which the statues of Nero, Agrippina, Claudius, and Hadrian were dug out and carried to Naples. Marruvium was called Marsica in the middle ages, and was the birthplace of Leo Ostiensis, and of Pope Boniface IV.

East of it, and a few miles further distant from the lake is *Pescina*, a town of 3000 inhabitants, remarkable as the birthplace of Cardinal Mazarin. It is the residence of the bishop of the diocese, who is still called "*Vescovo de Marsi*." Pursuing the investigation of the lake along its southern and western shores, we find in the extreme south-eastern angle the small town of

Ortucchio, situated on an island near the shore and exposed to constant injury from the rising of the waters. Beyond the mountain of San Niccolo, also in the S.E. angle, the town of Archippe, said by Pliny to have been "*swallowed up*" by the lake, is supposed to have stood.

Following the curve of the lake to the north-west but still upon the southern shore, we reach a promontory which may be said to divide the lake into two unequal portions. On this promontory stands Trasacco, a name supposed to be a corruption of *trans aquas*.

10 *Trasacco* is situated in a fertile plain abounding in vineyards, almond plantations, and cornfields. It is a dirty village, of about 900 souls, and has nothing of interest except some ruins of a Gothic building and a tower called *La Torre d' Agrippina*, traditionally stated to have been the residence of the Empress and her husband Claudius during the progress of the emissary. Several interesting inscriptions have been found near it.

About 3 m. south of the mouth of the Claudian Emissary in the south-western angle under Monte Salviano, are the ruins of Penna, among which now stands an ancient church mentioned by Leo Ostiensis; and further north is

4 *Luco*, the Lucenses of Livy, in whose neighbourhood was situated the Nemus Angitiæ, commemorated by Virgil in the passage already quoted, the celebrated grove of Angitia, the sister of Circe and Medea. Near Luco are two natural subterranean emissaries, where the water of the lake is absorbed with great force and with an audible noise; the ancients believed that this water reappeared near Subiaco, as the Aqua Marcia of Rome. The name given to the spot is *La Pedogna*, which antiquaries consider a corruption of Pitonius, the river now called *Il Giovenco*, which falls into the lake near San Benedetto opposite. It was once supposed to pass through the lake without mixing with its waters. The chapel of S. Vincenzo is said to occupy the site of a temple dedicated to the deity of the lake under the name of Fucinus, which

occurs in votive inscriptions discovered on the spot.

There are no other towns on the lake of Celano, which deserve particular observation,—indeed the greater part of its banks are flat and uninteresting; here and there a few fragments of Roman buildings are to be found, but the traveller must judge for himself whether they would repay the trouble of exploring them. The mountains around the lake abound with lynxes and wild boars. The lake is well stocked with carp, pike, and tench; Pliny mentions a fish peculiar to it, which had eight fins, but no information respecting it can be obtained. The lake belongs to the two noble houses of Colonna and Cesarini; the western side between Paterno and Trasacco belongs to the Colonna, and the eastern side to the Cesarini family.

The history of the attempts made to relieve the towns and villages on the shores of the lake from the destructive inundations to which they have been subject from the earliest times is given at great length by several Latin writers. The absence of any visible outlet for the abundant streams which flow into the lake from the neighbouring mountains led to the belief that its waters were discharged by unseen channels; and hence any unusual inundation in the valleys of the Velino or the Tiber was at once attributed to this lake. The Marsi petitioned Cæsar on the subject, praying him to devise some means of carrying off the superabundant waters; but nothing was attempted until the time of Claudius, who undertook to construct an emissary at his own cost, provided the Marsi gave up to him the recovered land. The result of this arrangement was the emissary already described, which conveys the waters into the Liris by a tunnel 3 miles long, cut through Mount Salviano, and upon which 80,000 men were employed for eleven years. The naumachia and gladiatorial games which took place in honour of the event, in the presence of Claudius and Agrippina, are described by Suetonius and by Tacitus; but the emissary had

been made too shallow, and when the waters were let into the passage, they met with an obstruction which caused them to rebound with such impetuosity that the bridge of boats, on which the emperor and all his court were assembled, was nearly destroyed. Tacitus, after recording the heroic bravery of the malefactors who manned the fleet for this cruel display, tells us of the panic caused by this accident, and of the accusations heaped by Agrippina upon Narcissus the director of the works, who recriminated by an attack on her character and unbounded ambition. It is believed that no subsequent attempts were made by Claudius to complete this magnificent work, which Pliny ranks among his greatest undertakings. Trajan appears, from the inscription at Avezzano, to have recovered some land in the neighbourhood of that town. Hadrian also is supposed to have made an ineffectual attempt to drain the lake, but it was not until our own time that any really systematic plan was adopted. The Abbè Lolli perhaps deserves the credit of having first shown the practicability of restoring the emissary; he examined its entire course, and at the end of the last century succeeded, with the good offices of Sir William Hamilton, in inducing the king to turn his attention to the subject; and we have already stated that it was one of the first acts of the present government to clear out and restore the channel. In 1852, a company, or Società Anonyma, was formed under the sanction of the present king for draining the lake and recovering the valuable land which has for so many ages been lying unproductive. All the land which may be recovered was conceded in perpetuity to Messrs. D'Argout and Devas of Naples, who received for the assignment of their privileges to the company 80,000*l.* in deferred shares, which will not participate in the proceeds of the sales until the original subscribers shall have been paid back 20 per cent of their expenditure, which is estimated at 160,000*l.* The aggregate capital on which the ultimate division will take place is there-

fore 240,000*l.* Of the actual subscription of 160,000*l.*, 64,922*l.* were furnished at Naples, while our countryman, Mr. Brassey, the contractor, took shares for 30,000*l.*, and 65,008*l.* were subscribed in London and Paris, in 4063 shares of 16*l.* each. The charge of the works has been entrusted to Mr. C. Hutton Gregory, as engineer, and Mr. Brassey has entered into a provisional contract to execute the whole of the works for the amount of 120,000*l.* It is calculated that nearly 35,000 acres will be recovered, and that the land will produce by its sale a sum of 2,000*£.* per hectare, which will make the whole return amount to 28,000,000*£.*, or 1,120,000*l.*, being a return of four times the capital of the company.

There is a road, practicable for the carriages of the country, from Celano to 18 Solmona, passing through Coll' Armele and the pass of the Monte del Sirente, called *Forca Carusa*, proceeding thence through Goriano-Sicoli, and Prezza (R. 46.) It is hardly to be performed in less than six or seven hours.

Another road for horses leads from Celano to Aquila (23 m.) through Ovindoli and Rocca di Mezzo. It crosses the bleak Monte del Sirente by the cold and narrow pass of Ovindoli.

8 Rocca di Mezzo, situated in the dreary plain which extends from the northern side of the mountains; this is the only place which affords the least accommodation. Between Rocco di Cagno and Aquila we pass the Castle of Oera, surrounded by walls and towers.

15 Aquila, described in Route 46.

EXCURSION TO THE CICOLANO DISTRICT.

The traveller who has explored thus far, and is desirous of investigating more fully the early antiquities of Italy, will have an opportunity, while in the neighbourhood of the lake, of extending his excursions to the *Cicolano District*, lying between Avezzano and Rieti, on the right bank of the Salto. There are few parts of Italy so little known, and yet none perhaps possess such peculiar interest. The country presents an almost unvarying succession of deep ravines lying between

steep hills of moderate elevation which are profusely wooded. Upon these hills, scattered over a considerable tract, are the remains of a series of ancient cities, described by Dionysius of Halicarnassus as being the towns of the Aborigines and Arcadian Pelasgi, greatly ruined and entirely deserted when he wrote. Mr. Dodwell was the first who proved the accuracy of these descriptions of Dionysius, and Mr. Keppel Craven subsequently confirmed part of his observations. It is of course exceedingly difficult to determine the position of these towns from the ancient names; but Torano near Sant' Anatolia, which abounds with vestiges of Cyclopean walls, is considered to be the Tiora of Dionysius, where St. Anatolia suffered martyrdom under the emperor Decius. The principal towns mentioned by Dionysius are Lista, Cutiliae, Tiora, Palantium, Murrubium, Corsula, Trebula, Verbola, Suna, Corsula, Amiternum, &c. The first five are believed to exist in the neighbourhood of Rieti, or of the road from that city to Aquila (Route 46.), and Amiternum is known to be situated at San Vetturino near Aquila. The others, with many more whose names it would be tedious to repeat, are still undetermined, and their sites will probably never be ascertained with perfect accuracy. Independently, however, of the question respecting their ancient names, the traveller will derive sufficient interest in finding a cluster of cities whose massive walls and other ruins of the same character mark the position of the aboriginal settlements precisely as they are described by that historian. Those which are conveniently visited from the Rieti road are described in Route 46. The district is now inhabited by shepherds, whose villages are scattered over the valley of the Salto. The proprietors reside on their estates, and it is to them that the traveller must look for hospitality; it will, therefore, be desirable that he should provide himself with recommendations to some of them, particularly to those who may happen to reside in the large towns in the vicinity.

EXCURSION TO THE CASTLE OF
PETRELLA.

On the borders of this district, about 3 miles N. E. of Borgo S. Pietro, close to the frontier of the Papal States, is the village of *Petrella*, which has an interest very different from that of the ancient cities just described. The *Castle of Petrella* has acquired a melancholy celebrity as the scene of the sufferings and crime of Beatrice di Cenci, immortalised no less by the pencil of Guido than by the poetry of Shelley: —

“ That savage rock, the Castle of Petrella,
’Tis safely wall’d, and moated round about :
Its dungeons under ground, and its thick
towers
Never told tales ; though they have heard
and seen
What might make dumb things speak.”

Towards the end of the 16th century, Count Francesco Cenci, who had made himself notorious at Rome by the most revolting crimes, received permission from the Sciarra branch of the house of Colonna, to which he was closely allied, to take up his residence for a few months at their Castle of Petrella. It is supposed that the Count selected this retired spot, beyond the jurisdiction of a government to which his vices and crimes had long been familiar, in order to effect with more facility his designs upon his family. It is, however, certain that he had purchased pardon from the government at various times by the sacrifice of enormous wealth and of portions of his estates, so that he was a “certain and copious source of revenue.” “His hatred towards his children” says Shelley, “at length showed itself towards Beatrice in the form of an incestuous passion, aggravated by every circumstance of cruelty and violence. This daughter, after long and vain attempts to escape from what she considered a perpetual contamination both of body and mind, at length plotted with her mother-in-law and brother to murder their common tyrant. The young maiden, who was urged to this tremendous deed by an impulse which overpowered its horror, was evidently a most gentle and amiable being ;

a creature formed to adorn and be admired, and thus violently thwarted from her nature by the necessity of circumstance and opinion.” The Countess and her two step-children, Beatrice and Giacomo, having determined on the murder of the Count, sought the advice of their confessor Monsignore Guerra, who approved of the scheme and assisted in its execution. While they were concerting plans for the accomplishment of their object, fresh acts of cruelty on the part of Count Cenci towards Olimpio, the steward of the castle, gave them a new and willing accomplice. He engaged to assassinate his master, and a ruffian called Marzio was hired to assist him. The Count was murdered in his sleep and the body thrown out into the castle ditch, in order that his death might appear the result of accident. The body, however, was caught in the branches of a tree in the fosse, and never reached the ground. It had scarcely been taken up and buried in the church of Petrella, where the tomb now exists, when suspicions were excited and proceedings commenced in the tribunals of Naples, which were afterwards transferred to the Roman courts in consideration of the parties implicated being Roman subjects. The confessor, Guerra, escaped in disguise, and hired another assassin to dispatch the steward Olimpio. This appears to have supplied the means of tracing the criminals. The perpetrator of the last murder was apprehended ; more extensive inquiries were made, Marzio the accomplice confessed his share in the murder of Count Cenci, and the evidence of a woman of Petrella whom Beatrice employed to wash the sheet which was stained with the blood of her father, supplied all the proof that was necessary to convict the principal actors in the tragedy. Beatrice maintained her innocence to the last ; — her youth and beauty, the known crimes of her father, and the abhorrence created by the recital of her sufferings, awoke universal compassion in her behalf. Many of the illustrious families with which she was allied used all their

influence to obtain her acquittal. But the intrigues of a powerful and princely family of the Roman nobility, which had much to gain by the total extinction of her line, were exerted vigorously against her; and the occurrence of a similar crime—the murder of the Princess of Santa Croce by her two sons, at the moment when the life of Beatrice hung upon a thread,—decided her fate. Pope Clement VIII. (Aldebrandini) sentenced her to death, and she was beheaded at Rome in 1599. When the executioner bound her hands, she said, “You bind my body for destruction, but free my soul for immortality,” *Tu legghi il corpo al sup-
plicio, e sciogli l'anima all' immortalità.* After the execution, the confessor appointed to afford the last offices of religion, held up her head to the crowd, and exclaimed, “Behold the head of a martyr!” The facts connected with this terrible tragedy were kept secret for many years with the most extraordinary precautions, in consequence, no doubt, of the connection of her family with the richest and noblest houses in Rome.

It is only within a few years that the MSS. which recorded these details have been made accessible. They can be now examined at Rome without much difficulty; but the particulars of the crimes of Count Cenci, as well as those of his murder, are related with such minuteness, that they are wholly unfit for publication, or indeed for indiscriminate perusal.

From Petrella the traveller may proceed to Antrodoco, to Città Ducale the Neapolitan frontier, or to Rieti, if he be desirous of entering the Papal States.

7 Antrodoco
9 Città Ducale
5 Rieti } described in the
next Route.

ROUTE 46.

TERNI TO NAPLES.

	Miles.
Terni to Rieti - - -	16
Rieti to Città Ducale (Neapolitan frontier) - - -	5

	Miles.
Città Ducale to Antrodoco -	9
Antrodoco to Aquila -	17
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Consular Road of the Abruzzi.

	Posts.
Aquila to Popoli - -	3
Popoli to Solmona - -	1
Solmona to Rocca Vallo- scura - - -	1
(An extra horse for every pair, but not vice versa)	
Rocca Valloscura to Castel di Sangro - - -	2
(An extra horse for every pair as far as Roccarasa, but not vice versa)	
Castel di Sangro to Isernia	2½
(From the Taverna della Croce or di Vandra 5 miles distant to Isernia, and from the same ta- vern to Castel di Sangro, an extra horse for every pair, but not vice versa)	
Isernia to Venafro - -	1½
(An extra horse for every pair from Venafro to Isernia, but not vice versa)	
Venafro to Torricella -	2½
Torricella to Capua - -	1
Capua to Aversa - -	1
Aversa to Naples - -	1
(A ½ post both ways is charged for a royal post)	

16½ = 129

176

Inns on the road:—Rieti, La Campana, La Posta. Antrodoco, a mere osteria. Aquila, Locanda del Sole. Città Retenga, a vetturino inn, the halfway house between Aquila and Popoli. Popoli, La Posta. Solmona, La Pace. Valloscura, La Posta. Castel di Sangro, La Posta. Isernia, Locanda Stefano, La Posta. Venafro, a mere osteria. Capua and Naples (Route 48.).

Travellers from Florence, who are desirous of proceeding to Naples without passing through Rome, may quit the Roman road at Terni, and proceed by Rieti to Aquila, where they will fall

into the high post-road of the Abruzzi. The postmaster of Terni will supply horses to Rieti, whence others can be obtained without difficulty to Aquila.

With the exception of a few hundred yards near Antrodoco, the road is excellent; and, even with this exception, it is the ordinary route of the resident proprietors of the Abruzzi in their journeys to and from Rome.

After reaching Papigno, the road immediately ascends the steep hill above the Falls, so that travellers who wish to visit the Falls, *en route*, may quit their carriage at Papigno, and rejoin it again at the summit. Thence the road proceeds for about 2 miles along the left bank of the Velino, passing the little lake and town of Piè di Luco, the ancient Lacus Velinus, which we have already noticed in the description of the Falls in the Handbook for Central Italy. It is now famous for its water-lilies, and for many picturesque scenes upon its banks. The villa of Axius, the friend of Cicero, is supposed to have stood near it. Beyond this we leave the Delegation of Spoleto, and enter that of Rieti. The road now crosses to the right bank of the Velino, close to its junction with the Turano. From the rich cultivation of the plain, and the fine scenery of the valleys through which the road is carried, the drive into Rieti is very interesting.

16 RIETI (*Inns*: La Campana, in the Piazza; La Posta, in the Corso; both indifferent). This ancient episcopal city, of 11,000 inhabitants, is the capital of a Delegation comprehending an extent of 95 square leagues, and a population of 59,400 souls. Its chief branches of industry are agriculture and grazing, and it supplies Rome with large quantities of cattle. Rieti may be more advantageously visited for the facilities it affords of exploring many interesting places around it, than for any very remarkable objects in the town itself. The *Cathedral*, originally a Gothic building, bears the date 1456; below it is a subterranean church supported on low columns, one of which is an ancient milestone. The walls were once covered with frescoes, but they

have been so much injured that their subjects can hardly be discovered.

"Rieti," says Dr. Cramer, "holds a distinguished place among the Sabine towns, and in the antiquity of its origin is equalled by few of the cities of Italy, since at the most remote period to which the records of that country extend, it is reported to have been the first seat of the Umbri, who have, it appears to me, the best claim to be considered the Aborigines of Italy. It was here likewise that the Arcadian Pelasgi probably fixed their abode, and by intermingling with the earlier natives, gave rise to those numerous tribes, known to the Greeks by the name of Opici, and subsequently to the Romans under the various appellations of Latins, Oscans, and Campanians; these subsequently drove the Siculi from the plains, and occupied in their stead the shores of the Tyrrhenian Sea. If we may credit Silius Italicus, Reate derived its name from Rhea, the Latin Cybele. From Cicero we learn that it was only a *præfectura* in his time. Reate was particularly celebrated for its excellent breed of mules, and still more for that of its asses, which sometimes fetched the enormous price of 60,000 sesterces, about 484*l.* of our money. The valley of the Velinus, in which this city was situated, was so delightful as to merit the appellation of Tempe; and for their dewy freshness, its meadows obtained the name of *Rosei Campi*." It was the birthplace of Vespasian.

Rieti is conveniently situated for travellers who are desirous of exploring the aboriginal cities in its neighbourhood, and especially of those in the Cicolano district, which Mr. Dodwell ascertained to correspond precisely with the descriptions of Dionysius Halicarnassus, even in the distances from Rieti. Some of these occur near the road to Aquila, but the greater number are to be found in the Cicolano district within the Neapolitan frontier. Many of these bear a remarkable resemblance to the remains of ancient Pelasgic cities in Greece; but few modern travellers, except Mr. Keppel Craven, have penetrated even to the

confines of that curious district. Travellers who feel disposed to investigate it should endeavour to obtain letters of introduction at Rieti, for they must be wholly dependent on the hospitality and good offices of the resident proprietors. Of the ancient cities within the Papal frontier which may be visited from Rieti, we may mention that *Cascia*, between it and Norcia, is supposed, from the appearance of its acropolis-like hill, to have been one of the most important, since it would seem to preserve the name of the *Caschi*, or *Aborigines*. *Murrubium* has been identified with *Morro Vecchio* on the road to Cascia; *Palantium*, with *Palazzo*, on the hill called *Fonte di Rieti*; *Corsula*, with *Contigliano*, west of Rieti; and *Lista* and *Cutiliæ* have been recognised on the road to Aquila. The existence of so many cities, whose walls and other remains present no perceptible difference in structure from those of Greece, is a remarkable proof that the accounts of the aboriginal inhabitants of Italy, and of their union with the Pelasgic invaders, is something more than fable; and the scepticism with which the accounts of the Grecian emigrants have been latterly regarded can hardly be met by a stronger argument than that afforded by the ruins of these cities scattered over the tract of country which that remarkable people are said by the historians to have inhabited.

North of Rieti, and a few miles beyond Cascia, is the ancient episcopal city of *Norcias*, the ancient *Nursia*, celebrated by Virgil for the coldness of its climate, —

Qui Tiberim Fabarimque bibunt, quos frigida misit
Nursia. *Æn.* vii. 715.

It still retains many of its Etruscan walls, and is moreover remarkable as the birthplace of Polla Vespasia, the mother of Vespasian, of St. Benedict, and of Santa Scholastica. It was an episcopal see in the early ages of Christianity, and St. Eutychius, one of the reputed disciples of St. Paul, is said to have been its first bishop. A road hence across the mountains communicates with Spoleto.

S. Ital.

Before leaving Rieti for Aquila, the passport must be duly *viséed* by the police, as it is the frontier town of the Papal States. The road ascends the valley of the Velino as far as Antrodoco, and in picturesque beauty is hardly to be surpassed. At a little distance from the road on the right the Salto falls into the Velino, after its long course from the neighbourhood of the lake of Celano. At Casotto di Napoli, a ruined house between Rieti and Città Ducale, is a remarkable hill still retaining traces of ancient fortifications, and exhibiting, close to the road, considerable remains of Pelasgic walls, composed of large angular fragments of a calcareous breccia. An ancient fountain still exists near the gate of entrance. The distance of these ruins from Rieti, and the name of Lesta still retained by the hill above them, sufficiently denote the celebrated city of Lista, the capital of the *Aborigines*.

5 *Città Ducale*, the frontier town of Naples, was built in 1308 by Robert duke of Calabria. It was once a place of considerable strength, and its ruined walls still make it a picturesque object from many parts of the road. It is the chief town of the district, but has only 1600 inhabitants. It contains nothing to detain the traveller, who must, however, undergo here the formalities of the custom-house and police.

The country between Città Ducale and Antrodoco is extremely beautiful; the lower hills are covered with vines and olives, while the higher ridges are clothed with forests, among which a village occasionally bursts into view, standing upon the crest of some isolated hill, and no doubt occupying the site of some Pelasgic city whose ruins have survived its name. The sulphur pools, which occur in great abundance on either side of the road, will naturally excite the curiosity of the traveller. Many of them bubble up with such violence as to produce the belief that they are hot springs; but those which we examined were extremely cold, and we believe that there is no warm spring in the valley. One of the most re-

markable is the Pozzo Ragnano, believed by the country people to be fathomless. The stream produced by its violent action is strong enough to turn a mill; and some loose masses of reeds and vegetable substances, floating on its surface, become occasionally detached, and assume the appearance of the floating islands mentioned by Dionysius of Halicarnassus, as characteristic of the Lake of Cutiliæ. That celebrated lake may still be seen on the other side of the road on a higher level, immediately under the village of Paterno, and below the ruined terrace of a Roman villa or bath. It is still called Cutilia; but all traces of the city of the same name, the spot where the Pelasgi rested on their first entrance into Italy, in obedience to the oracle of Dodona, have disappeared. The lake was called by the ancients the Umbilicus of Italy; D'Anville found that the term is correctly applied, and that the lake is the central point of the Italian peninsula. Some geographers have applied to the Lake of Cutiliæ Virgil's magnificent description of the descent of the fury Erinnys into Amsanctus, misled probably by the "*Est locus Italiæ medio*" in the opening line. Others have identified the passage with a similar pool at Catino, a picturesque village between Rieti and Monte Soracte, near the by-road from Terni to Rome through Cantalupo. But the error of these conjectures is proved by the well-known passage in the "*De Divinatione*" of Cicero, in which he describes Amsanctus as situated in the territory of the Hirpini. The name, moreover, has never been lost by the lake in that territory, near Avellino, which still emits mephitic gases, as it did in the time of Cicero and Virgil. (See Route 54.) There can therefore be no doubt as to the true locality of the "*Amsancti valles*," and we notice the subject in this place only to guard the traveller against being misled by the local antiquaries, and by the drawings of artists of the last century, by whom the error has been perpetuated. Not far distant, but nearer Rieti, are ruins of a large building supposed to be the

palace of Vespasian, who frequently resided in this neighbourhood. Near the road, and running parallel to it for some distance, are some fine remains of the Via Salaria, which is supposed to have been constructed from the ruins of Cutiliæ.

The Velino is crossed between Canetra and Borghetto shortly before we enter.

9 *Antrodoco*. (*Ita*: a small and poor *osteria* outside the gates.) Nothing can surpass the romantic position of this little town. It is built upon the Velino, at the point where the river emerges from its deep glen at the foot of the stupendous mass of Monte Calvo, to pursue a W. course towards Rieti. At the point where the two valleys meet, there is another deep glen or defile, called the Pass of Antrodoco, and formed by the flanks of Monte Calvo, which begin to close in upon the Naples road at Rocca di Corno; so that the town is situated at the junction of the three glens, and forms, of course, a striking object from whatever quarter it is seen. Immediately above the town, overlooking the river, rises the fine ruined castle of the Vitelli family, but from the height of the surrounding mountains the view which it commands is necessarily circumscribed. The magnificent range of Monte Calvo, rising behind the town on the E. and N., is sometimes ascended for the sake of the prospect. It commands the plains of Aquila and an immense extent of the Papal States, and in fine weather Rome is said to be distinctly visible from its summit. There is nothing in Antrodoco to deserve notice, except the beauty of the women.

On leaving the town for Aquila, the road proceeds through the narrow pass already mentioned, which has on several occasions been the scene of hostile engagements with the armies which have invaded Naples from this side. In 1798 a small handful of peasants held it so successfully as to repel a column of the French army with great loss; in 1821, when the Neapolitans under Gen. Pepe made their last and inefficient struggle against Austria, the

Germans were allowed to force the pass after a feeble contest, which left the entire kingdom at their disposal. The road, both through the pass and in the glen which leads into the plain of *Aquila*, is extremely beautiful; the land is rich and well watered and the hills are luxuriantly wooded, presenting in many parts a fine combination of wild mountain scenery. One of the remarkable features of the road is the number of ruined castles: beyond the *Madonna della Grotta* is one of considerable extent, much resembling those of the Tyrol; and at the extremity of the glen, beyond the little village of *Sassa*, is another of great size, clothed with ivy, and forming a very picturesque termination to the valley on the side of *Aquila*. The road crosses the *Aterno* near *Coppito*.

17 *AQUILA*. (*Inn*: *Locanda del Sole*, very good, one of the best provincial inns in the kingdom.) This interesting city, founded by the Emperor *Frederick II.* as a barrier to the encroachments of the popes, is the capital of the province of *Abruzzo Ultra II.*, the seat of a bishopric and of the ordinary tribunals of the province. The population, including the six dependent *comuni* which form its *circondario*, is 12,000; but that of the city itself is only 7000. It is well built, with good streets and so large a number of handsome palaces and churches that it would be difficult to account for the small amount of its population, if it were not known that the city has been one of the first points attacked by every invading army which has entered *Naples* on this side. The lower classes also have emigrated in considerable numbers in recent years, and, unhappily, a large proportion of the revolutionary movements which have disturbed the peace of the kingdom have broken out here. In 1706 the city was laid waste by an earthquake, during which 2000 persons perished in one church, a great part of the city was overthrown, and from its effects neither the city nor the inhabitants have ever recovered.

Aquila is full of interest; and its antiquities and churches will repay a

visit of a few days. The principal church is that of *St. Bernardino da Siena*: the façade was begun in 1525 and completed in 1542 from the designs of the celebrated painter and sculptor, *Cola dell' Amatrice*, as we read in the inscription on the architrave of the Doric order, *COLA AMATRICIVS ARCHITECTOR INSTRVXIT*. It is the richest façade in the town, although extremely heavy in its details. It is composed of three orders, one over the other; the lower being Doric. The workmanship is unusually elaborate, and, in spite of the heaviness alluded to, it is imposing in its general effect. Over the principal door, which is Corinthian, are bas-reliefs of the *Madonna* and some kneeling saints, one of which is the portrait of *Girolamo da Norcia*, the architect of the two lateral doors. In the interior the roof and its compartments are handsome; the marbles of the floor and walls are from the mountains in the neighbourhood. The monument of *San Bernardino* is an interesting object, and is a fine example of art after the revival. It is a large square of white marble, wrought with elegant arabesques and decorated with statues and other sculptures in high relief. It was executed in 1505 by *Silvestro Salviati dell' Aquila*, a native artist, as his name implies, at the expense of *Giacomo Notar Nanni*, a merchant of the city, "*Jacobus Notarii Nannia, Civis Aquilanus, mercator*," as we find recorded in an inscription bearing the date of its erection, and its cost of 9000 ducats. It formerly held a silver chest containing the ashes of the saint, and executed by order of *Louis XI.*; but the French in 1799 broke open the monument and carried off the chest, in spite of the bull of excommunication issued by *Sixtus IV.* in 1481 against any person who should presume to violate it. Near the altar is another interesting monument to the *Contessa Maria Pereyta Noronia*, a scion of the royal house of Spain, and wife of *Pietro Lalle Camponeschi*, Count of *Montorio*, one of the oldest families in this part of Italy. It represents a mother and her infant in a recumbent posture, and is probably older than the

monument of the saint. It was the work of Salvatore d'Ariscchia, an architect of the 15th century, who was employed with Silvestro Salviati, on some of the sculptures of the Triumphal Arch of Alfonso in the Castel Nuovo at Naples. Near the altar is a large picture of the Crucifixion, by Ruten, a Flemish painter and pupil of Rubens.

The church of *St. Maria di Collemaggio* is incrustated with white and red marble. The façade alone remains of the original Gothic building, all the rest being a subsequent addition in the Roman style. The porch is extremely rich. The central doorway is round, consisting of four bands, three of which are spiral, the other being composed of small figures of saints or angels. The canopied niches are of great variety and beauty; the pillars are richly carved and twisted in a multiplicity of forms. The niches were once filled with statues, of which only seven now remain. The two lateral doorways have two columns on each side elaborately twisted, but partly concealed by plaster. The three rose windows, though now blocked up, are still extremely beautiful. Above the porch an iron rail runs along the front of the building, from which the bishop of the diocese reads, on every 29th of August, the bull in favour of Aquila, granted by Pietro da Morrone, who was consecrated pope in this building in 1294, under the name of Celestin V., and was afterwards buried within its walls. The interior of the church has a rich roof, and the floor contains several monuments to bishops of the Celestin order, chiefly of the 16th century. The monument of the Pope, or as he is here called San Pietro Celestino, bears the date of 1517: it is in the same style as that of the tomb of San Barnardino; built of marble, and carved with a profusion of arabesques. On the back it is recorded that *Mariane conjunx Marini Merenne huic operi extruendo centum et viginti nummos aureos legavit*. The choir is Gothic altered into the classic style. The body of the building was ruined by the earthquake of Feb. 2. 1703. In this church are preserved some remark-

able paintings by Ruten, the Flemish artist and pupil of Rubens, already mentioned. He was a Celestin monk, and has left here some interesting works, valuable because many of them contain portraits, and supply an excellent field for the study of costume. The more important are the Coronation of Celestin V. in the presence of Charles II. of Anjou, and his son Charles Martel; the Defeat of Braccio Fortebraccio da Montone, the great captain of Perugia at the siege of Aquila; and a series illustrating the life of Celestin V. and his miracles.

Many of the other churches and public buildings exhibit fragments of Gothic architecture, highly illustrative of the German origin of the city. *Santa Maria Paganica* has a fine doorway, with rich carving, and a ruined rose window. *San Silvestro* has a window and doorway, with the old Gothic side windows closed up in order that others might be opened corresponding with the Roman style of the new building. This church contains a picture of the Baptism of Constantine, considered one of the best works of art in the city. Inside the Gothic doorway there are also some frescoes by the school of Giotto. *Il Vasto* has a splendid Gothic window; *San Marco* has two Gothic doors; and *Santa Justa* has the richest window in Aquila; the bands rest on figures in different attitudes, and of very grotesque forms. Behind this church is a curious old house in the Gothic style with a room painted in fresco; over the entrance is an inscription with the date 1462, and a quaint Latin distich alluding to the name and arms of the proprietor. In the *Strada Romana* is a curious old house with gothic windows, porches, &c., said to have been once a convent.

The *Palazzo Torres*, the residence of the Marchese di Torres, a worthy representative of the intelligence and courtesy which characterise the Italian nobility, contains a picture gallery of higher pretensions than is usually met with in a provincial city. Among his collection are the following:—a fine Magdalen by Annibale Caracci; a St.

John by Guercino; a Magdalen by Paolo Veronese; Martyrdom of St. Catherine by Baroccio; the Democritus of Guido; Christ with the Cup by Andrea del Sarto; a Sleeping Boy by Stanzioni (Massimo); an admirable and expressive Portrait of Card. Cosimo di Torres, by Domenichino, respecting which the Marquis possesses an original letter. But the *chefs d'œuvre* of the gallery are the Stoning of Stephen, on copper, by Domenichino, and the Last Supper by Titian, on marble.

The *Palazzo Dragonetti*, belonging to the Marquis of that name, has also a gallery of interesting paintings, and a good collection of medals. Among the other pictures of this gallery are several by Pompeo dell'Aquila, a native artist of the 16th century, whom Lanzi praises as a "pittor finito e di dolci tinte."

The *Citadel*, built during the viceroyalty of Don Pedro de Toledo in 1534, by the well-known Spanish engineer and knight of Malta, Pirro Luigi Scriva, is one of the most massive and imposing fortresses of the 16th century in Italy, though it is of course useless as a defence against the modern system of artillery. It is a regular square flanked by low round towers; its curtains are 24 feet in thickness, and the fosse which surrounds it is 70 feet broad, and 40 feet deep. Over the gateway are the imperial arms of Charles IV. of Naples, better known as the Emperor Charles V. The walls are built with extraordinary precision and strength, as indeed is proved by the fact that they have been unaffected by any of the earthquakes from which the city has suffered. A portion of the fortress is now used as a prison, and a small garrison is maintained in it. Strangers are not allowed to enter without permission from the governor.

The old *Palazzo del Governo*, built also in the time of Charles IV., from the designs of Battista Marchirolo, is remarkable as having been the residence of the king's natural daughter Margaret of Austria, who, after the death of her husband Ottavio Farnese, Duke of Parma, was made Governor of this

province. It is still a large building, with a lofty tower at one angle; but a portion of it was thrown down by the earthquake of 1703, and has never been rebuilt.

Among the other recommendations of Aquila, we may mention that the expenses of living are moderate, the town is provided with excellent water by an aqueduct four miles in length, and it has an opera and theatre, which are open a great part of the year.

About 6 miles from the town, on the banks of the Aterno, is the little hamlet of *San Vittorino*, which marks the site of the famous Sabine city of Amiter-num, the birthplace of Sallust, and one of the cities which Virgil celebrates as having assisted Turnus against Æneas.

Una ingens Amiterna cohors, prisclique
Quirites,
Ereti manus omnis, oliviferæque Mutusæ
Qui Nomentum urbem, qui roses rura
Velini,
Qui Tetricæ horrentes rupes, montemque
Severum.

Æn. vii. 710.

On the summit of the hill is a square detached tower, with numerous Roman inscriptions, and the figure of a lion built into its walls. Below it is the church of San Vittorino, a sanctuary of great local reputation as the burial place of S. Vittorino, who suffered martyrdom while bishop of Amiternum in the early ages of the church. It is evidently a structure of high antiquity. In the wall are some curious bas-reliefs representing the martyrdom; a tablet in the church bears the date 1174, and there is a subterranean church which appears to have been used as a place of worship and burial by the early Christians. This hill seems to have been the Acropolis of Amiternum, for a series of terraces may be traced extending down to the plain. At the foot of the hill, behind the modern village, are some polygonal walls, and in the plain are the ruins of a Roman amphitheatre constructed of brick, in the style which proves it to be of imperial times. The river runs completely through the ancient theatre, which may easily be traced; and foundations of other edifices are visible in various parts of the plain, and even in the bed of the river.

Many coins of Diocletian have recently been found here.

The memorable siege of Aquila, and the death of Braccio Fortebraccio da Montone, the great captain of Perugia, are among the most interesting passages in Italian history. The battle, which ended in the overthrow of that illustrious condottiere, the heroic rival of Sforza, and perhaps the most complete specimen of the Italian chivalry of the 15th century, was fought between the city of Aquila and the hill of San Lorenzo, June 2. 1424. The combined armies of Joanna II. of Naples, Pope Martin V., and Filippo Maria Duke of Milan, under the command of Jacopo Caldora, were three or four times superior in strength to that of Alfonso of Aragon, commanded by Braccio; and yet the battle would undoubtedly have been decided in Braccio's favour, if his signals had not been misunderstood by his reserve. In the heat of the fight, while encouraging his men, Braccio was wounded and thrown from his horse; his followers instantly fled, panic-struck at the sight, and the day was irrevocably lost. Braccio was carried into the tent of Caldora, where he was treated with all the consideration due to his great fame. But he neither spoke after he fell, nor noticed even his own followers, whom Caldora summoned to attend him. The surgeons declared that his wound was not mortal, but he seems to have determined not to survive his defeat; and he died on the 5th June, after passing three days without food, and without uttering a word. The astrologers had predicted that neither Sforza nor Braccio would long survive the other; and the accidental death of Sforza by drowning in the Pescara, a short time previous to this battle, is supposed to have had great influence in inducing Braccio to believe that his own days were numbered. His death caused so profound a grief among his followers, that their groans were heard in the camp of the conquerors, who are themselves said to have forgotten their victory in their grief for his untimely fate. The body of the great captain was taken to Rome by Lodovico Co-

lonna, where Martin V. refused it the rites of burial, on the ground that Braccio was an excommunicated person; and to the disgrace of Perugia, his bones are still unburied in one of the churches of that city. [See Handbook for Central Italy, Route 27.]

From Aquila a mountain road leads over the magnificent range of the Monte Corno, the *Gran Sasso d'Italia*, to Teramo. The wild passes of this mountain, presenting the character of Alpine rather than of Apennine scenery, may possibly induce some travellers to make the excursion; but they must be prepared to find few places of accommodation. The Gran Sasso, which forms a conspicuous object from many parts of the neighbourhood of Aquila, is seen to greater advantage from the side of Teramo, where it is broken into tremendous precipices. Its height was measured in 1794 by the Marquis Orazio Delfico of Teramo, who found that it is 9577 Paris feet, which is equal to about 10,200 English feet, above the sea; the summit is consequently covered with perpetual snow, and the chamois, which are found in no other part of the Apennines, exist upon it in sufficient numbers to make them an object of sport. It is in every respect the monarch of Italian mountains, and is within 700 feet of the height of *Ætna*. The gigantic scenery of its upper range, and the wild grandeur of the wooded valleys which lie below it, with their torrents and water-falls, present, as they do on the side of Teramo already described, some of the most striking scenes in Italy.

Another wild and dreary pass over the mountains leads from Aquila to the Lake of Celano by Rocca di Cagno, Rocca di Mezzo, and Ovindoli. (See Route 45.)

In this part of the Abruzzi the traveller will recognize in their native homes the *zampagnari*, or wandering bagpipers, who so regularly visit Rome at every Christmas under the name of "pifferari" that the season would seem wanting in one of its ancient customs in the eyes of the devout Romans, if they did not come to greet it with their

carols and their hymns. They live in their homes chiefly on the profits realized by their six weeks visit to Rome — profits which are often considerable, as each piper has a right to receive, from every householder who has the figure of the Madonna attached to his dwelling, two pauls for playing before it. Their dress at home is quite as picturesque as it is at Rome; pointed hats, plush or sheep-skin breeches, and short cloaks, colourless from exposure and wear; a costume which the pencil of Penry Williams has made familiar to all travellers.

The road from Aquila to Naples is one of the four post roads of the kingdom, and is called the Consular Road of the Abruzzi. It is $16\frac{1}{2}$ posts; about 129 Italian miles.

On leaving Aquila, the road descends the left side of the broad valley of the Aterno, passing through the village of Poggio Picenza, where the houses exhibit the Gothic windows and coats of arms so common in this part of the kingdom. From the high ground the view looking back towards Aquila is extremely fine. No less than 20 or 30 villages are seen scattered over the valley; the rich cultivation of the land, the windings of the river, and the snowy mountains in the distance, combine to form a scene of peculiar interest. *Civita Reclenga*, a small village of 500 souls, with an old castle on the hill above it, is the half-way house of the vetturini between Aquila and Popoli. It is at the 114 milestone from Naples, and is about 15 m. from Aquila. About 6 m. east is the town of *Capistrano*, remarkable as the birthplace of S. Giovanni Capistrano, the celebrated Franciscan champion of the church against the Turks and heretics of the 14th century. He headed the crusade against the Hussites in Bohemia, afterwards joined the army of John Hunyades against the Turks, and was present at the memorable battle of Belgrade in 1456. He died soon afterwards at Villach, and was canonized for his services in 1690 by Alexander VIII. After passing *Navelli*, the road enters on a cheerless plain at a great elevation, beyond which it is

carried by very skilful windings down the steep mountains which form the northern boundary of the valley of Solmona. The views of this magnificent valley, completely encircled by a belt of mountains and diversified by the richest vegetation, are so striking that the traveller scarcely feels wearied by the descent, which is nearly 3 miles in length. In the forests on the hills above the road is a stock of bears, brought from Laybach by Ferdinand I., to whom they were presented by the Emperor of Russia. It is said, that half the dancing bears in Europe are reared in these preserves.

3 Posts, *Popoli*. (*Inn*: La Posta, very tolerable and reasonable, with an obliging landlord). This dirty town is situated at the foot of the mountains, at the point where the Aterno falls into the Pescara. It is commonly said that the Aterno takes the name of the latter river at Popoli, but the considerable stream with which it unites in the town is called the Pescara by the peasantry at its source, and is sufficiently important to explain the name under which the united rivers flow onwards towards the sea. The ruined castle of the Cantelmo family, dukes of Popoli, is finely placed on an eminence above the town, and adds greatly to its picturesque appearance. The church and many of the houses in the damp and narrow streets exhibit the same peculiarities of architecture as those of Aquila and Solmona; among them, the most conspicuous is the dilapidated Cantelmo palace, with its finely arched Gothic windows and coats of arms.

A curious circular tower, without door or window, over the bridge of the Aterno, has an inscription with the words *Resta! Resta!*—but its history is unknown.

A straight and level road along the right bank of the Gizio leads to Solmona. About a mile beyond Popoli are the ruins of *Il Giardino*, one of the villas of the Cantelmo family. Further on, above the left bank of the Gizio, is the village of *Pentima*, occupying the site of the ancient city of *Corfinium*, the capital of the *Peligni*,

famous as the seat of the confederate tribes during the social war. The Gothic church of S. Pelino is built of stones taken from the ruins, many of which still exhibit ancient inscriptions. It contains the tomb of St. Alexander I., the sixth pope in succession to St. Peter, A.D. 117. The Via Valeria may be traced near it for a considerable distance, bordered in many places by the ruins of ancient tombs.

1 Post, *Solmona*. (*Inn*: La Pace, or I. Gesuiti, a suppressed monastery of the Jesuits, extremely dirty and uncomfortable.) *Solmona* is the *capo-luogo* of the second distretto of the province; it occupies the site and retains the name of the ancient city, which is memorable in Latin literature as the birth-place of Ovid.

Sulmo mihi patria est, gelidis uberrimus undis."

The position of the town, in the centre of the immense basin watered by the Gizio, and surrounded on all sides by lofty mountains, is so highly picturesque, that the traveller will hardly wonder that Ovid was so much attached to it, and found it too far away from the scene of his exile.

Me miserum, Scythico quam procul illa solo est.

The population of the town is nearly 8800; it was formerly much greater, but the earthquakes of 1803 and 1806 destroyed a great number of the public buildings, and induced many of the inhabitants to emigrate. It abounds in curious fragments of Gothic architecture, many of which deserve to be perpetuated by engravings; but the streets and houses generally have a ruined and unfinished appearance. The *Palazzo del Comune*, or Town Hall, is a remarkable specimen of the cinquecento style. The three doors are richly carved, and one has a pointed arched canopy with foliation of great beauty. The pointed windows above are even more richly worked; they are inserted in a square frame elaborately carved, and show the combination of the Gothic and classic styles. Over the right window is the date, 1522. Another still more elaborate window occurs over the

door of the private house of Baron Tabasser, with this inscription by the side of it, "Mastro Petri da Como fece questa Porta, A.D. 1448." In the principal street is the *Cancelleria*, in front of which is a wretched statue of Ovid in clerical robes, holding a book inscribed S. M. P. F. with his name underneath! Surely the great poet deserved a better memorial than this monkish statue. This street is divided from the public square by an aqueduct with pointed arches, built in 1400. Near it is the fine ruined doorway of the church of *S. Francesco d'Assisi*, destroyed by the earthquake. It consists of round arches resting upon six columns, and is one of the finest examples of this style in Italy. The church in its original state must have been a noble structure, as indeed is shown by the rose window and doorway of the other front. Another rose window and doorway of Italian Gothic may be seen at *Santa Maria della Tomba*. The interior has a nave with pointed arches, resting on five low massive columns, with capitals of different styles, greatly resembling our old English churches. The square marble pulpit is Gothic, resting on columns. The *Cathedral* likewise retains many fragments of its original Gothic architecture. The *Nunziata* is a hospital for the maintenance and education of the foundlings of the Abruzzi. *Solmona* is the property of Prince Borghese, whose eldest son derives from it the title of Prince of *Solmona*.

About two miles from the town, at the base of the barren ridge of the Morrone, is the suppressed monastery of S. Pietro Celestino, one of the most magnificent religious edifices in Europe, built with stones taken from the public buildings of ancient Corfinium, which were literally destroyed for the purpose. It was founded as the chief seat of the Celestin order, in honour of Pietro da Morrone. The French Government suppressed it, and it is now used as a house of industry for the juvenile paupers of the metropolis. The enormous magnitude of the building proves the immense resources of that wealthy order, and the domestic

arrangements of the monastery are probably more complete than those of any other similar building in the world. The church still retains most of its marbles and other decorations. In a dark recess is a remarkable monument of the Cantelmo family, by Silvestro Salviati, the able sculptor of the mausoleum of San Bernardino at Aquila. In front of the monastery are some springs, which bear the classical title of "Fonti d'Amore;" and on the slopes of the hill some ruins of reticulated brickwork are shown as the "Stanze d'Ovidio," the remains, it is supposed, of one of the poet's villas. Higher up the hill, and immediately above these ruins, is a small stone hut, placed on a projecting ledge of the mountains, which has acquired peculiar sanctity as the *Hermitage of S. Pietro da Morrone*. It was from this retreat, in 1294, that Pietro da Morrone was dragged, almost by force, at the age of 76, to fill the papal throne, under the name of Celestin V., a dignity for which he was so entirely unfitted that he voluntarily abdicated five months after his election. In this hermitage, according to the *Annales Ecclesiastici* of Raynaldus, Pietro da Morrone enjoyed the reputation of a being who had come upon the earth in the garb of a monk, while others believed that the Saviour had descended from a crucifix to sing psalms and hymns with him, and that heavenly music was heard every night awakening him at the hour of prayer. Here also the archbishop and the two bishops, who had been sent by the conclave of cardinals to announce his elevation to the Papal chair, fell upon their knees before the poor hermit, and so astonished him with the news, that he sought to escape from his new and unexpected honours by flight, but was compelled to return to his cell by the vast crowds of persons who had assembled to witness the extraordinary elevation of a mendicant to the rank of sovereign Pontiff. It was here also that Charles II. of Anjou and his son Charles Martel came to conduct the new Pope to his coronation, and held the bridle of his mule as he made his solemn entry into the city of Aquila,

which was henceforth to be the principal seat of the Papal power.

The memory of Ovid naturally gives great interest to everything connected with Solmona. Scarcely any vestiges of the ancient city remain; but the *gelidæ undæ*, the cold and abundant streams which the poet described among the characteristics of his native valley, still form its remarkable feature. During the troubles of the middle ages, the memory of the poet proved the best protection of the city, for when its inhabitants had revolted against Alfonso of Aragon, he suspended the sentence of fire and sword in honour of the poet; proving, says his historian Panormita, that he was a more generous prince than Alexander, who spared nothing at Thebes but the house of Pindar.

In the oak forests which clothe the hills surrounding the valley of Solmona, is found in great abundance, the *pietra fungaia*, or mushroom stone, which is so often seen in the markets of Naples, and is so highly prized by the epicures of Southern Italy.

There is a wild mountain road from Solmona to the Lake of Celano. It ascends from the valley through some fine and striking scenery to Prezza and Goriano Sicoli, a small village surrounded by vast forests of oak, and situated at the head of the valley of the Aterno, where it opens towards Aquila. Near it is the picturesque town of Rajano, remarkable for the remains of two ancient aqueducts constructed by the people of Corfinium; the one conveying to their city the water of the Aterno, and the other that of the Sagittario. A narrow glen leads from Goriano to the summit of the Forca Carusa, through which the cold N. E. wind blows during winter with so much violence that the pass is sometimes impracticable. The Via Valeria traversed the pass in its route from Tibur to Corfinium, and the pass is supposed to be the site of Cirenna, which the Itineraries mention as one of its stations. The mountains on this side are limestone, of which the Gran Sasso, the Majella, and indeed the whole chain of the Apennines, are

composed. This wild pass is sometimes infested with brigands. From hence the road descends rapidly by Coll' Armele to Celano. The distance from Solmona to the lake is said to be 18 miles, but it generally occupies 6 hours. For a description of the lake, see Route 45.

EXCURSION TO THE LAKE OF SCANNO.

Travellers who are interested in wild mountain scenery should devote a day to an excursion to the *Lake of Scanno*. It is only to be performed on foot or horseback, and cannot be less than 12 or 15 miles. The path ascends the course of the Sagittario, a bright mountain stream, called also *Acqua della Foce*, from the peculiar defiles through which it passes near Anversa. This barren ravine is in every respect one of the most singular in the chain of the Apennines, and the villages of Anversa and Castrovalle add much to its picturesque character. At its extremity, near Villa Lago, the Sagittario is seen bursting forth from the high mass of rock which forms the boundary of the glen. It is generally believed that the stream has its origin from subterranean communications with the lake, which is about a mile distant. After leaving the ravine of the Sagittario, a short ride over a dreary plain brings us to the lake, a small sheet of water about 3 miles in circumference. With few exceptions, the banks are entirely desolate, and present no appearances of habitations. The town of Scanno is situated at some distance from it, in a narrow valley of little interest. It contains 2700 souls, and has a local reputation for the beauty of its women, and for the Greek character of their costume.

Leaving Solmona for Naples, an additional horse for every pair is required by the tariff. From Solmona to Valloscura, a straight and level road leads to the base of the lofty range of mountains which bound the plain of Solmona on the south. In this extremity of the valley the country is rich and highly cultivated, interspersed with cottages

and hedge-rows which recall some of the beautiful home-scenes of England. The ascent begins under the town of Pettorano, and continues with little intermission for 5 miles. At Pettorano the last view over the plain of Solmona is one of those rare prospects which are never forgotten by the traveller; it is, perhaps, the finest scene of its kind in Italy. The whole plain, 13 miles in length, is spread out like a map at the foot of the pass, and the distant prospect is bounded by a long line of snow mountains above which the Gran Sasso is conspicuous. In the ravine below Pettorano, the Gizio, the principal stream of the valley, has its origin. Another wild defile, 2 miles in length, brings us to

1 Rocca Valloscura. (*Inn: La Posta, tolerable.*) This little village of 1000 souls deserves its name, for it is placed in a deep precipitous ravine in one of the most desolate quarters of the pass. An additional horse for every pair is required by the tariff from Valloscura to Roccarasa. The ascent which follows is very steep, and the country is wilder and more dreary than that already passed. It is, however, a perfect picture of this peculiar class of scenery: the rocks in the deep ravines below the road are often so curiously broken that they have all the appearance of Pelasgic walls. At 3 miles distance from Valloscura we enter on the plain of Cinquemiglia, which forms the summit of the pass. In winter this plain is very dangerous, and during a great part of the season is impassable from snows. In May, and about the middle of autumn, it is the principal cattle station during the annual migration to Apulia. In the spring, the shepherds bring their flocks from the plains of the Tavoliere to the mountain valleys above Aquila, where they take up their summer quarters, and towards the middle or end of autumn they return to Apulia for the winter. This annual migration, which generally lasts a month each way, is one of the sights of the kingdom. When we crossed the plain of Cinquemiglia, in the month of May, snow was lying by

the road side, and the hills were covered with snow. The marshy ground was filled with a bright blue orchis, which gave a peculiar appearance to large tracts of the plain. At the southern extremity is *Roccarasa*, a village of 1300 souls, where a good carriage road branches off to *Palena*, a thriving town of *Abruzzo Citra*, with 2800 inhabitants, employed in woollen manufactures. A long and steep descent from 5 to 6 miles in length leads down from *Roccarasa* to the valley of the *Sangro*. The mountains are bolder in their forms than those already passed, and are covered with dense forests of oaks, among which bears are bred and hunted. The views over the plain of the *Sangro* and the bold mountain tract beyond *Isernia*, with the snowy range of the *Matese* in the distance, are very fine.

2 *Castel di Sangro*. (*Inns*: *La Posta*; *Albergo di Fiocca*, reasonable and civil, but badly kept, and dirty. *Fiocca*, the landlord, supplies horses to travellers who wish to travel quickly through the *Abruzzi*.) This curious old town of 3000 souls is situated at the base of a rocky hill, surmounted by the ruins of the fine feudal castle of the counts of the *Marsi*, from which it derives its name. Below the castle are the ruins of a church and other buildings, which show that the town was originally situated higher than it is at present. The place gives the title of duke to a branch of the *Caracciolo* family. Many of the houses are remarkable for their architecture, and are memorials of better times. They generally have coats of arms over the doors, which appears to be a common practice in all parts of the *Abruzzi*. On one near the inn is the date 1374; on another is a tablet recording the visit of *Carlo Borbone* during the war with "the Germans." On this occasion the king passed through the town with his army previous to the battle of *Velletri*, and raised it to the rank of a city. The plain of the *Sangro* is about 6 miles long and 2 broad. The river winds through it, and has deposited at different periods vast quantities of peb-

bles, for the entire substratum of the plain appears to be composed of them. In the western angle, above the *Rio Torto*, a small tributary of the *Sangro*, is *Alfidena*, which would seem by the name, and by some remains of polygonal walls on the left bank of the river, to occupy the site of the Samnite city of *Aufidena*. Nearly opposite to it, above the left bank of the *Sangro*, is the village of *Scontrone*, situated in the midst of pine forests, in which there is another preserve of bears.

Following the high road, a few miles from *Castel di Sangro*, we cross a small stream called the *Zittolo*, which divides the province of *Abruzzo* from that of *Molise*, upon which the road now enters. From this spot there is a tedious ascent to *Rionero*, a miserable village near the 66th milestone from *Naples*. Near this place the road commands, on the right hand, the small and picturesque plain in which the *Volturno* has its origin. The river is seen following those repeated windings from which it is supposed to derive its name, while on the hills around it are numerous pretty villages and hamlets which add greatly to the interest of the prospect. Near the source are the ruins of the Lombard monastery of *San Vincenzo*, so famous in the middle ages as to have received a visit from *Charlemagne*, and in later times celebrated for its magnificent collections of archives and chronicles. It was suppressed and reduced to ruins at the French invasion, when its valuable collections were transferred to *Monte Casino*.

A descent of about 4 miles brings us to the post station called *Taverna della Croce*, sometimes called *Taverna di Vandra*, where the mail changes horses between *Castel di Sangro* and *Isernia*. From this spot an additional horse for every pair is required by the tariff, in going both to *Castel di Sangro* and to *Isernia*, but not *vice versa*.

The road now rapidly descends to the valley of the *Vandra*, presenting some beautiful scenery on each side towards the lateral valleys, with occasional fertile plains. Another ascer

brings us to a remarkable rocky mountain called Monte Maggiorone. At the cottage of the gendarmes at its base, the view, looking back over the mountains of Roccarasa and the valley of the Vandra, and southwards over the district of Isernia and the snowy peaks of Matese in the distance, is almost beyond description. On the left of the descent, built on a high precipitous rock, is the town of Miranda, with a baronial castle of imposing size.

$2\frac{1}{2}$ *Isernia*. (*Inns*: Locanda Stefano and La Posta; neither good, but the people are very civil and obliging in the former.) This town, with a population of 5500 souls, nearly retains the ancient name of *Æsernia*, the celebrated city of the Samnites, which figures so conspicuously in the history of the entire struggle made by that remarkable people against the power of the Romans. Its commanding position, and the massive remains of its polygonal walls, which still exist as the foundation of the modern walls in nearly their whole circuit, afford a striking proof of the military skill which all the Roman historians ascribe to the Samnites. The high road passes outside the eastern wall, between the city and a deep valley watered by the Fiume del Cavaliere. In the lower part of this bottom is a rocky mound, with an old circular church, dedicated to SS. Cosimo or Cosma, and Damiano, now used as the public cemetery. These saints were Arabian physicians, whose fame in the cure of disease was so great, that people from all parts of the kingdom formerly crowded to their shrine at Isernia to purchase masses for their restoration to health, or to make *ex voto* offerings for benefits received. The great occasion for these devotions was the annual fair on the 26th, 27th, and 28th of September, when an enormous number of red wax models of different parts of the human body affected by disease were exposed for sale by the inhabitants, and found ready purchasers among those who came in search of health. Many of these offerings were of such a character, that Sir William Hamilton and Mr. Payne Knight were

induced, about the middle of the last century, to investigate the origin of the ceremony. The results of their inquiries left no doubt that it was a remnant of the worship of Priapus, which appears to have lingered on this spot without interruption from pagan times. In 1780, the government having found it necessary to suppress the scandal, a royal order was issued prohibiting the sale or presentation of the objectionable class of *ex voto* offerings; but the practice had taken so firm a hold on the public mind that when Sir Richard Colt Hoare visited the town ten years later, he was able to procure specimens of the forbidden emblems. The fair is now remarkable chiefly for the display of costumes indicating the peculiar habits and nationalities of all the races of Southern Italy. Below the church is a precipitous hill covered with a grove of ilex, among which is placed the monastery of the Capuccini. It is scarcely possible to imagine a scene more remarkable for picturesque beauty, or in every respect more calculated to repay the pilgrimage of an artist.

The modern town, distinguished by its flourishing manufactories of woollens, paper, and earthenware, is the seat of a bishopric, and the *capo-luogo* of the second distretto of Molise. It consists chiefly of one long and narrow street, running along the crest of the hill, which is bounded on its western side by another valley watered by a considerable stream, but far inferior in picturesque attractions to the one already described. Besides the polygonal walls and some fragments of reticulated stone work with which they have been repaired, there are some antiquities to be noticed. In the middle of the town is a fine old fountain, with six arcades supported on short columns of white marble of different designs. Near the church destroyed by the earthquake of 1805, is an old tower, supposed to have belonged to a gateway of Norman times, at the base of which, on each angle, are four ruined statues. In the adjacent street are some foundations of massive buildings, and a rudely sculptured lion apparently as ancient

as the Samnites themselves. Among the inscriptions discovered in the town is one in honour of Septimius Paterculus, præfect of the Pannonian cohort in Britain, præfect of the Spanish cohort in Cappadocia, and Flamen of the Emperor Trajan: another is in honour of Fabius Maximus, "instauratori moenivm ppublicorvm." The principal antiquities appear to have been destroyed in the middle ages, when the city was evidently fortified, as many semicircular towers and walls of that period are still to be seen. The frequent earthquakes which have desolated the province have also contributed to the destruction of the antiquities. The great curiosity of Isernia is the ancient aqueduct, hewn in the solid rock, a work perhaps unrivalled as a subterranean structure. It begins at the bridge on the Solmona side, where the water enters the channel. It is a mile long, and has six air holes or *spiracoli*, the deepest of which are said to be not less than 96 palms. It supplies the fountains and manufactories with water, and is perfect throughout its entire course. Some of the hills around Isernia contain native sulphur in the form of crystals.

From Isernia a good road leads to Bojano and Campobasso, the capital of Molise. (Route 43.)

A rapid descent from Isernia brings us down to the valley of the Volturno. Below the town the Fiume del Cavaliere falls into the Macchia, which joins the Vandra lower down. Near the point where the Vandra unites with the Volturno, the little town of Montaquila is seen on a hill above the right bank of the Volturno; and further on we cross that river by a handsome bridge under the town of Monte Roduni. At this bridge we pass from the province of Molise into that of the Terra di Lavoro. The approach to Venafro is extremely beautiful; a rich succession of groves and highly cultivated glades, surrounded by hills covered with fine oaks, recall in many parts some of the finest combinations of English scenery. Before reaching Venafro the stream called the Tulliverno is crossed. Near

this Charles of Anjou is said to have crossed the Volturno on his march from San Germano to meet the army of Manfred at Benevento.

1½ *Venafro*. (*Inn*: A miserable locanda, with little accommodation either for man or beast, but very reasonable and civil. There is a café adjoining, kept with greater cleanliness, and with an obliging landlord, but it has no beds.) This ancient town, nearly retaining its classic name of Venafrum, is beautifully situated at the western extremity of the plain of the Volturno, on the lower slopes of the lofty mountain of Santa Croce, upon which, about halfway up its side, are the ruins of an old tower. At the base of the mountain rise the copious springs which form the Fiume di San Benedetto. Another spring in the neighbourhood retains the name of the Fons Papiria. The slopes of the hills are still covered with olives, and all the recollections inspired by the general aspect of the country are perfectly Horatian:—

Ille terrarum mihi super omnes
Angulus ridet, ubi non Hymetto
Mella decedunt, viridique certat
Bacca Venafro.

The modern town, which is the seat of a bishopric, has a population of only 4000 souls. It is placed below the site of the ancient town; and though its appearance from a distance is highly picturesque, it contains little to engage the attention of the traveller. Its antiquities have nearly all disappeared, and the only vestiges now remaining are some fragments supposed to belong to the amphitheatre, a small portion of the polygonal walls, and some inscribed stones. The feudal castle of the Caraccioli, dukes of Miranda, occupies a commanding position above the town. It was formerly celebrated for its fresco portraits of the horses for whose breed the family were famous; but the castle has lost all its grandeur, and the horses, with their flat Turkish stirrups, are now hardly worth a visit. Many of the inscriptions recording the names of the illustrious personages to whom they were presented or sold are curious; one is dated 1524. Venafro was

twice desolated by the plague in the last century. The hills in the neighbourhood are celebrated for their wild boars, which afford abundant occupation to the sportsman.

From Venafro to Isernia the post-tariff requires an additional horse for every pair, but not *vice versâ*.

Leaving Venafro, the road for many miles is perfectly level. At the point where it approaches the Volturno, a stone bridge, called the Ponte Reale, leads into the royal chase of Capriati, which abounds with majestic oaks and is full of wild boars. The road proceeds at a little distance from the right bank of the Volturno, passing on the right the villages of Vallecupa, Rocca Pipirozza, and Sesto, below which it crosses the Fiume di S. Benedetto, which falls into the Volturno lower down. The hills are in general finely wooded: the high cultivation of the plains gives great variety to the landscape, and the mixture of rock and mountain with the other features of the country is calculated to remind the traveller of many parts of Devonshire. The near approach of Naples becomes evident at every successive stage, and shortly after passing Presenzano the road is joined by the high Roman road through Frosinone and San Germano.

$2\frac{1}{2}$ Torricella.

1 Capua.

1 Aversa.

$1\frac{1}{2}$ Naples.

} Routes 47 and 48.

ROUTE 47.

ROME TO NAPLES BY SAN GERMANO AND CASERTA.

	Miles.
Rome to Valmontone - -	24
Valmontone to Frosinone - -	24
Frosinone to Ceprano - -	10
Ceprano to San Germano - -	13
San Germano to Mignano - -	10
Mignano to Calvi - -	20
Calvi to Capua - -	7
Capua to Caserta - -	6
Caserta to Naples - -	13

EXCURSIONS.

	Miles.
Ceprano to Alatri - - -	8
Ceprano to Arce - - -	3
Arce to Isola - - -	6
Isola to Arpino - - -	5
Arpino to Arce - - -	9
Arce to Melfa - - -	5
Melfa to San Germano - -	10

Inns on the road: Valmontone, La Posta; Frosinone, Locanda de Matteis, Locanda di Napoli; Ceprano, Locanda Trani; Melfa, Albergo dello Melfa; San Germano, Grande Albergo della Villa Varrone, Hotel del Sole; Capua, La Posta, La Festa, Belvedere; Naples, Gran Bretagna, Vittoria, Crocelle, Hotel des Etrangers, Hotel de Bellevue, Albergo della Villa di Roma, Hotel de Russie, Hotel des Princes, Hotel de Genève, Hotel de France, Hotel New York, Speranzella.

There is no longer any direct communication by this road between Rome and Naples; but a diligence leaves every day, except Sunday, for Frosinone, where the traveller may easily procure conveyances to take him to Ceprano, Isola, and Sora. At the latter place he will find a diligence which runs three times a week to Naples. Passports must be duly signed before leaving Rome by the police, the British consul, and the Neapolitan minister; and persons who travel post must obtain an authority for post horses from the postmaster at Rome.

This route, though very little longer and more level than that by the Pontine Marshes and Terracina, has not yet been made a post road, in consequence of the numerous private interests concerned in maintaining the monopoly on the latter. It is however highly interesting, and is not surpassed in beauty of scenery or in condition by any line of road in Italy. It affords also an excellent opportunity for studying the Pelasgic remains at Arpino and Alatri, which are situated so near the road that they may be visited without much delay. To those who travel with their own carriage, it will be necessary to make arrangements with a vetturino for horses to convey them the whole distance to Naples; and as there are

so many objects of interest which deserve to be visited on the journey, it will be desirable to hire them at a certain sum by the day, rather than stipulate that the journey is to be performed within a fixed period, which may not allow sufficient time to enjoy the many beauties of the road. Travellers who have not their carriage, and who are unwilling to travel over so interesting a route in the diligence, may always find at Frosinone, Ceprano, and San Germano the common *carrettelle* of the country, which will convey them from place to place at a very moderate rate, and afford the best opportunity for seeing everything on their way, or they may proceed by short stages in the diligence, taking advantage of its passage three times a week along the whole line, to resume their journey at pleasure. Indeed this is one of those roads, so common in Italy, which may advantageously be lingered over, and particularly now when the accommodation, which was sought in vain by former travellers, is found at many places where head quarters may be established. When the new road, constructing by Prince Borghese, through his Tuscan farm in the valley between the hills of Tusculum and Monte Cavi, is completed, the distance between Rome and Naples by this route will be still further diminished. This new road will join the present road from Rome to Frascati, and thus allow travellers to visit that charming spot on their way to Naples.

Rome is left by the Porta Maggiore, adjoining which is the Tomb of Eurysaces the Baker, imbedded in the walls built by Honorius. The road for some miles is bad, in consequence of the neglected state of the ancient pavement. The *Via Labicana* is travelled over as far as Valmontone, where we enter upon the *Via Latina*. The dreary Campagna begins immediately after leaving Rome, and for many miles the ruined aqueduct which spans the plain is the only object to attract attention. On the left of the road, a short distance beyond the aqueduct, is the *Torre Pignatara*, the ruined mausoleum erected by Constantine to his mother St. Helena,

and in which the superb porphyry sarcophagus in the Museo Pio-Clementino, was found. Beyond, on the right hand, is the pine forest of Torre Nuova, formerly a villa of the Borghese family. About midway between Rome and Valmontone we leave the paved road, and pass on the right the ruined village of Colonna, situated on a lofty insulated hill nearly opposite a small lake called the Cornufelle, which is now considered to be the Lake Regillus. The lava which once issued from its margin is now quarried for paving stones. Colonna has lost its ancient name of *Laticum* in that of the illustrious family who have held it as their fief for eight centuries. A road on the left, branching off near this, leads to the celebrated city of Palestrina, the ancient Præneste, still remarkable for its Pelægic citadel, and for the ruins of its magnificent Temple of Fortune. A description of these places and of several others situated at short distances from this road will be found under "Excursions from Rome" in the Handbook for Central Italy.

Shortly before arriving at Lugnano, the road leaves the Comarca, and enters the legation of Velletri, but it leaves it again beyond Valmontone, and enters that of Frosinone. Lugnano is a small village of about 1000 inhabitants, retaining almost unchanged its ancient name of Longianum, celebrated for the victory of the consul Lucretius over the Volsci and Æqui, after a sanguinary and most obstinately contested battle, in which, as Livy tells us, 19,000 of the latter were cut to pieces. On the rock above it is an old baronial castle. In the middle ages Lugnano belonged to the counts of Segni, and was their fief until 1574, when the last count of the name bequeathed it to Federigo Sforza. It remained in the Sforza family for nearly a century, when it was sold to Taddeo Barberini for 70,000 scudi; and Cardinal Barberini again sold it about 17 years afterwards to Prince Camillo Pamfili. There is nothing particularly worthy of observation in the town, except perhaps the house of Francesco de' Ficoroni, a celebrated antiquary of

the last century, who wrote the history of Labicum.

24 *Valmontone*. (*Inn* : La Posta, very indifferent.) This may be made the first day's journey from Rome, visiting Palestrina on the way. Valmontone is a small town of 2500 inhabitants, situated on an insulated hill of volcanic tufa, surmounted by an old baronial mansion, and surrounded by the ruins of walls with quadrangular towers of the middle ages. It is supposed to be the Vitellia of Pliny. Several antiquities may still be traced, among which are the remains of its ancient walls, composed of square masses of tufa, a sarcophagus of the time of Septimius Severus with bas reliefs, now used as a cistern, and numerous sepulchral excavations in the rocks in the neighbourhood. The houses present some good specimens of the domestic architecture of the 13th century. Its vast palace, which was deserted and almost in a state of ruin about 20 years since, was built by Prince Camillo Pamfili in 1662. The beautiful view which it commands makes it difficult to imagine why so fine a building should ever have been allowed to fall into decay. After many years of neglect, it has within the last few years been restored and reoccupied by Prince Doria Pamfili, whose son derives from the town the title of Prince of Valmontone. In 1848, Pope Pius IX. was entertained here by the prince and princess with great state and splendour. In the noble throne room, the walls of which are covered with crimson velvet separated into panels by gold ornaments, the Pope held a levee, and afterwards blessed the people from the balcony. The banquetting hall is brilliant with brocaded yellow satin and gold. The cathedral dedicated to Santa Maria Assunta was built in the 17th century by the Pamfili family, from the designs of Mattia de' Rossi, the pupil of Bernini, and is known to architects for its elliptical form and its fine campanile. It contains some pictures by Ciro Ferri, Brandi, and other artists of the 17th century. On the hills above the town are the little church of the Madonna

delle Grazie, of the 11th century, and the convent of St. Angelo, dating from the 13th century, and probably occupying the site of one more ancient.

The road between Valmontone and Frosinone passes through deep ravines of volcanic tufa, and increases in interest as we proceed. The pedestrian or the artist would do well to visit several interesting places lying off the road, as Genazzano, Paliano, and many others, whose picturesque beauty and associations with the history of the middle ages, would amply repay the additional time devoted to such an excursion. Most of these will be found described in our "Excursions from Rome" in the Handbook for Central Italy. At *Colle Sacco*, supposed to be the site of the Latin town of Toleria, we enter the valley of the Sacco. At *Colle Ferro*, with its ruined castle, which we pass on the right hand, we leave the legation of Velletri, and enter the delegation of Frosinone. Above the right bank of the Sacco, a little further on, is *Segni*, the ancient Signia, colonized by Tarquinius Superbus as a check to the Volsci and Hernici. It still retains considerable vestiges of its ancient wall and gateway. Between Colle Ferro and Ferentino, on the left hand, is the picturesque town of *Anagni*, the ancient Anagnia, the capital of the Hernici, and the place where the general assembly of that nation was held. It was also one of the stations of the Latin way, and is described by Cicero in his defence of Milo as a *municipium ornatissimum*. Virgil also alludes to it as a wealthy city,

quos dives Anagnia pascia.

Æn. vii.

In the middle ages it was the favourite residence of many of the popes and antipopes, and was the scene of many remarkable events which figure conspicuously in the history of that troubled period. It is said to have been the place from which Alexander III. issued his bull of excommunication against Frederick Barbarossa; it was the scene of the conclave which after receiving the furious letter of Frederick II. calling the cardinals the sons of Belial,

elected Innocent IV. to the papal chair ; and it was the birth-place of Stephen VII., Innocent III., Gregory IX., Alexander IV., and Boniface VIII. The events which took place here during the pontificate of the last-mentioned pope occupy a prominent place in Italian history, and have been immortalised by Dante. After his quarrel with the noble house of Colonna, against whom he had launched the most frantic anathemas, this passionate and unscrupulous pontiff was involved in that memorable quarrel with Philip le Bel in which the French clergy obtained their peculiar privileges. Philip le Bel was little calculated to submit to the pretensions of the church, and Guillaume de Nogaret, who had demanded that Boniface should be arraigned for simony and heresy, invaded the states, and allied himself and his cavalry with the forces of the Colonna. The gate of Anagni was opened to them by treachery ; the French and the Colonna entered the city Sept. 7. 1303, crying, *Vive le roi de France et meure Boniface*, and made themselves masters of the palace without resistance. At the first alarm the pope had put on his pontifical robes, and was kneeling at the altar in apparent prayer when the conspirators entered ; his venerable age and appearance awed the boldest of their party, and no one ventured to lay hand upon his person. After three days had elapsed the people recovered from their first surprise, drove out the French, and set the pope at liberty. Boniface, furious at the outrage, lost his reason, and hastening to Rome put himself under the protection of the Orsini, the hereditary enemies of the Colonna ; but those princes soon grew weary of the presence of a madman, and treated him as a prisoner. The aged pontiff, more frantic than ever at this conduct, refused his food, and was soon after found dead in his bed, with strong appearances of his having perished by his own hand. Dante, who has recorded his indignation against the French for the indignities offered to the church by their outrage at Anagni, has also avenged the injuries inflicted on

his party by Boniface, by putting him in hell :—

Io stava, come il frate, che confessa
Lo perfido assassin, che poi ch'è fitto
Richiama lui, per che la morte cessa :
Ed lo gridò : sei tu già costì ritto,
Sei tu già costì ritto, Bonifazio ?
Di parecchi anni mi menti lo scritto,
Sei tu sì tosto di quello aver sazio,
Per lo qual non temesti torre a inganno
La bella donna, e di poi farne strazio ?
Inf. xviii.

At the present time Anagni is a considerable town of 6800 souls. It has been the seat of a bishopric since A. D. 487. Its cathedral, dedicated to S. Magno, is of high antiquity, and there are extensive ruins of the ancient city, among which the massive walls of travertine with their phalli, the reservoirs of baths, and several inscriptions which it would be tedious to particularise, are the most remarkable.

A few miles before arriving at Frosinone we pass *Ferentino*, an episcopal town of 8000 inhabitants, situated on a lofty hill above the road, and occupying the site of Ferentinum, an ancient city of the Volscians, which afterwards came into the possession of the Hernici. During the middle ages it was the scene of a congress between Honorius III. and the Emperor Frederick II., at which Jean de Brienne, titular King of Jerusalem, and other persons of eminence, were present. Considerable remains of its massive Pelasgic walls, built of the limestone of the hill, still exist, with a fine gateway, in a more regular style of masonry than that seen in many of the other Pelasgic cities. The walls may be traced completely round the hill, but they are not so interesting or so perfect as those of Alatri, which we shall presently describe. The view from the summit is extremely fine, and fully repays the trouble of the ascent. The Vescovado, built upon ancient foundations of a massive character, contains several inscriptions recording restorations made by Lollius and Hirtius, one of which refers to the extensive subterranean vaults beneath the building. The Cathedral is paved with fragments of ancient marbles, porphyry, and mosaics. In the little church of S. Gio-

vanni Evangelista is a stone now used as a baptismal font bearing a dedicatory inscription from the people of Ferentinum to Cornelia Salonina, the wife of the "unconquered" Gallienus. The Porta del Borgo has two inscriptions, one in honour of Julia Augusta; the other in honour of Marcus Aurelius Antoninus. Near the gate of S. Maria Maggiore is an inscribed tablet with pilasters and pediment hewn in the solid rock, recording the munificence of Quinctilius Priscus to Ferentum, the erection of a statue in the Forum by his grateful fellow-townsmen, and the liberal donations which he had provided for distribution on his birthday among the citizens, the inhabitants, the married women and the boys. These gifts afford a curious insight into the customs of Roman life. There are *crustula* and *mulsum* (buns and methglin) for the grown-up people, with the addition of *sportulae* (presents of money) for the Decurions, and *nucum sparsiones* (distributions of nuts) for the boys. The stone is known to the country people as "La Fata."

24 FROSINONE. (*Inns*: Locanda di Matteis, at the foot of the hill; Locanda di Napoli, halfway up the ascent to the town, kept by Parisi, an intelligent and obliging person, once the landlord of the first-named inn, which he gave up on account of the presumed unhealthiness of the situation.)

Frosinone is the capital of an important delegation, comprising a superficial extent of 180 square leagues, and including with Pontecorvo, which is united with its local government, a population of 140,000 souls. The city itself contains 7600 inhabitants, and is the residence of the prelate who is the governor of the delegation. It contains little to detain or interest the traveller, beyond some remains of its amphitheatre and the new palace of the delegate. The female costumes at Frosinone, are highly picturesque, and are frequently made the subjects of study by the foreign artists resident at Rome. Frosinone occupies the site of the ancient Volscian city of Frusino, conquered by the Romans A. U. C. 450, and

mentioned by Plautus in the Captives, by Strabo, Livy, Diodorus, and other Latin writers.

fert concitus inde
Per juga celsa gradum, duris qua rupibus
hæret
Bellator Frusino. *Sil. Ital.* xii. 530.

EXCURSION TO ALATRI AND COLLEPARDO.

The traveller will do well to lose no time in securing horses or a *carrettella* for an excursion to ALATRI, lying off the road at a distance of about 8 miles from Frosinone. The ride along the plain is very beautiful, the scenery on all sides is striking, and the country is highly cultivated. There is a small inn at Alatri, called the Locanda Teresa; but travellers should endeavour to procure letters of recommendation to some resident in the town. Few travellers have visited Alatri in recent years without feeling obligation to Signor Salvatore Carcavalli, a goldsmith, whose kindness in procuring proper guides, and even in affording accommodation at his own house, has been particularly acceptable, in a place where visitors are so rare that the accommodation is necessarily deficient. Alatri is one of the most flourishing towns of the province, and its woollen manufactures afford employment to a population of 10,000 souls. It has been the seat of a bishopric since A. D. 551. Its antiquity is proved, not only by the ruins which still exist, but by the very ancient tradition which makes it one of the five Saturnian cities, the names of which begin with the first letter of the alphabet, — Alatri, Arpino, Anagni, Arce and Atina. In the passage of the Captives of Plautus, already referred to, it is mentioned under the name of *Alatrinon*, though it must be admitted that the allusion is by no means complimentary, or calculated to give a very exalted idea of the estimation in which the Pelasgic cities were held by the Romans. It will be remembered that Ergasilus, the parasite and epicure, in announcing to Hegio, the father of the captives, the safety of his son, swears in succession by Cora, Præneste, Signia, Phrysinone, and Alatrium; and

when asked by his host why he swears by foreign cities, he replies that he does so because they are just as disagreeable as the dinner he had threatened to give him. This remark would not have been made in the presence of a Roman audience if the dramatist had not been assured that it would gratify the humour or prejudice of those to whom it was addressed. There may also have been a political meaning which would ensure the satire a readier response, as all the cities mentioned by the parasite took the part of Hannibal against Rome. The citadel of Alatri is the most perfect specimen of Pelasgic construction to be found in Italy. It stands on the crest of the hill on which the town is built, overlooking an immense extent of varied and fertile country; another wall of a similar construction may be traced round the hill below the present town, which still preserves the ancient gates. The acropolis is built of polygonal blocks of stupendous size, put together without cement, and arranged so that the angles fit with extraordinary nicety. The gateway is so perfectly preserved that it appears as if it had been built to defy time. The passage is roofed by three enormous stones, resting on the side walls, which still show the channels for the door. The wall seen from outside this gateway is magnificent; and the lofty bastion, extending into the neighbouring garden, is at least 50 feet high, and composed of only 15 courses. From an examination of the most remarkable polygonal remains in Italy, as well as those of Mycenæ and Tiryns, we are disposed to consider the walls of Alatri as surpassing all of them in interest, and as conveying the best general idea of these extraordinary fortifications. The gateway of Alatri resembles the entrance to the celebrated treasury of Atreus, called also the Tomb of Agamemnon, at Mycenæ. On the opposite side of the fortress, in a priest's garden, is another opening or passage, the roof of which is formed by long flat stones, ascending one above the other, precisely as we find the roofs of many chambers in the Etruscan tombs.

It was either a sewer or a postern. Above the entrance to this passage is a bas relief representing the mystic sign of the phallus in a triple form. Another bas relief is shown close to the Porta San Pietro, the principal gate of the modern town. In the walls near the Porta di San Francesco is a sewer about 3 feet high, constructed in the form of a truncated cone, about 2 feet wide above and 1 foot wide at the base.

The women of Alatri, and indeed of the whole of this district, are particularly handsome.

At the distance of an hour and half's ride from Alatri is one of the most remarkable caverns in Italy, called the *Grotto of Collepardo*. The village of Collepardo does not contain 1000 inhabitants, but the women are the rivals of those of Alatri in personal attractions; like their neighbours, they wear sandals and coral necklaces of large size. The road is very rough, but the worst portion of it may be avoided by going round by the Vico road, which is rather longer, but more agreeable. The grotto is situated at the bottom of a deep valley, close to a small tributary stream of the Sacco. The descent is steep, and occupies at least half an hour. The cavern is of immense size, and is reputed to be the largest in Italy; it consists of two enormous caverns, from which other smaller ones branch off in different directions. The entrance is 52 feet broad, 79 feet long, and 27 feet high, according to the authority of Calindri, the engineer, whose measurements are here quoted without vouching for their accuracy. The length of the second chamber is 157 feet, and the circumference 392 feet; beyond which is a natural arch measuring 262 feet. The cave here makes another circuit of 875 feet. The roof and sides are covered with magnificent stalactites in every variety of form, which the guides designate accordingly by appropriate names. The effect however is injured by the smoke of the hemp which the guides take down to light up the cave. Visitors who determine beforehand on visiting it will do well to provide a bottle of spirits of wine. Caps can

always be found at the village, and the interest of the scene will be thus increased at very little cost. The ascent from the cave is very laborious.

A short distance above Collepardo is a plain lying at the foot of the high mountains which form the frontier of the Papal States. In the midst of this plain, half an hour distant from Collepardo, is one of the wonders of Italy,—the *Pozzo d'Italia* or Pozzo di Antullo, by far the most curious object in the district, and much more easy of access than the grotto. The pozzo is an enormous pit,—for the term chasm would scarcely give an idea of it,—in the limestone of the plain, nearly half a mile in circumference, and not less than 200 feet deep. The best means of appreciating its size is to throw a stone as far as possible towards the centre. The sides of this gulph are incrustated with immense stalactites, and in many places are profusely clothed with ivy and creepers. Water is continually dropping from the stalactites, and is probably deep in some parts. The bottom of this singular place is filled with shrubs and trees of considerable size, forming a perfect jungle, in the midst of which birds make their nests. It is one of the natural curiosities of the country, and is well worthy of being visited. A short distance from it is situated the extensive monastery of the Certosa di Trisulti, founded in 1208 by Innocent III., and finely situated among noble woods, backed by the mountain crests of Monte Crepacore, Monte Acerni, and Monte Corvo. The church contains some pictures by Cav. d'Arpino, and the Spezieria is celebrated throughout the district for the variety of its medicinal preparations. Near the chapel of S. Domenico, a spring gushes from the mountain with sufficient force to turn a mill. It is supposed to derive its waters from the Lake of Celano by subterranean channels. The road passing below Vico is the most convenient for returning to Alatri. It takes about 2 hours to reach Frosinone from Collepardo. There is a road from Frosinone to Isola through the frontier village of Casamari, a place

formerly celebrated for the Trappist monastery of the same name, and for the inscriptions on its gates threatening excommunication to all women who entered the “pastoreccia.” The name Casamari is supposed to perpetuate the memory of the villa of Caius Marius, the *Cirrhæaton* probably of Plutarch, which appears, from inscriptions found upon the spot, to have been situated on this bank of the Liris. The Neapolitan frontier custom-house for this road is Castelluccio. Another road from Alatri to the frontier passes through *Veroli*, the *Verulæ* of Florus, a well-built town, commanding a magnificent view of the country on both sides of the frontier. The old road from Frosinone to Ceprano is circuitous and hilly, though in many parts it passes through a picturesque country. Another road more level and direct is now in progress.

10 Ceprano. (*INN*: Locanda Trani, a large house with a civil landlord, and on the whole very tolerable as a resting place.) This is the frontier town of the Papal States, and passports must be *viséed* by the proper authorities before leaving it. The river Liris, which becomes the Garigliano after its junction with the Sacco below the town, is the boundary of the two states. Soon after crossing it, by a bridge built by Pius VI. on the foundations of one of Roman times, passports are demanded and signed at the office of the Neapolitan police, but the custom-house is at *Colle Noci*, near Arce, a short distance east of the frontier, if the traveller be on his way to Isola, and at *Isoletta* in the opposite direction, if he intend to proceed direct to Naples. The inscription on the bridge recording its restoration by Antoninus Pius, is a modern copy of one which was discovered on the spot. On arriving at the frontier, it is usual to send a soldier with travellers from the passport office to the dogana, where luggage is examined. It is prudent on these occasions to give a fee to the *police*, as the soldier is generally their messenger, and the comfort of the traveller often depends on the character he may give of him.

In the neighbourhood of Ceprano are some remains of walls exhibiting an

irregular structure different from the polygonal buildings of the other Pelasgic cities in the vicinity. These ruins are supposed to mark the site of the Volscian city of *Fregellæ*, finally conquered by the Romans, A. U. C. 427, and subsequently captured by Pyrrhus. It is also mentioned by Livy as one of the cities on this route which were laid waste by Hannibal, in consequence of the bridges on the Liris having been destroyed to impede his passage. It was an important and prosperous town in the time of Cicero, who mentions the name of one of its citizens, Numitorius Pullus, who betrayed it to the Romans after a revolt against their authority. The conquerors destroyed it, and it was never afterwards restored. In the time of Strabo it had become an insignificant village. In the middle ages it was for a time the residence of Pope Paschal II. during his contests with the Emperor Henry IV. In 1144 it was the scene of the interview between Pope Lucius II. and King Roger of Sicily, at which they entered into an alliance; and in 1272 Gregory X. was met here by the cardinals, on his return from the Holy Land to assume the Papacy. During the march of Charles of Anjou to meet the army of Manfred, in 1266, previously to the fatal battle of Benevento, Ceprano and Rocca d'Arce, two of the strongholds of Manfred, were treacherously surrendered to the invader. The Count of Caserta, Manfred's brother-in-law, who was left at Ceprano to defend the passage of the Garigliano, retired at the approach of Charles, and the strong fortress of Rocca d'Arce was carried by storm. These events are immortalised by Dante in that fine passage of the *Inferno*:

*E l'altra, il cui osame ancor si accoglie
A Ceperan, là dove fu bugiardo
Ciascun Pugliese.*

Inf. xxviii.

And those the rest, whose bones are gather'd yet

At Ceperano, there where treachery
Branded th' Apulian name.

Cary's Trans.

There are four custom-house stations on the Neapolitan frontier beyond Ceprano, two of which have been already

mentioned, but it may be useful to repeat that one is at *Isoletta*, on the road to San Germano, on the left bank of the Liris; another at *S. Gioranni in Carico* on the right bank of the Sacco, which assumes the name of the Garigliano after its junction with the Liris; another at *Colle Noci* near Arce; another at *Castelluccio* higher up the valley of the Liris, where a road from Frozinone and Veroli affords another line of approach from the Papal States. West of *S. Gioranni in Carico* is the village of *Falvaterra*, supposed to mark the site of the Volscian town of *Fabrateria*, which was made a Roman colony B. C. 124. It is mentioned by Juvenal in a passage quoted in our account of Sora in a subsequent page. A short distance beyond *Isoletta* another river, the Melfa, falls into the Garigliano.

Travellers who desire to proceed direct to Naples will not lose time by remaining at Arce, but proceed at once to the inn of the Melfa, the next station south. Those, however, who wish to enjoy really beautiful scenery, and to examine the remains of one of the most interesting cities of the Volsci, are recommended to make an excursion from Ceprano to Isola and Arpino. There is an excellent carriage road the whole way, and six or seven hours are sufficient for the excursion; so that by leaving Ceprano at an early hour the traveller may visit the falls of the Liris at Isola, the site of Cicero's Arpine villa, and return through Arpino and Arce in time to reach the inn of the Melfa for the night. Those who are content to remain at Isola or Arpino will not regret the additional time they will thus have for exploring these two places, and the deficiency of accommodation will be compensated by the pleasure they will derive from a district of so much interest.

EXCURSION TO ISOLA, SORA, AND ARPINO.

3 Arce. The frontier custom-house of the Isola and Sora road is situated at the base of the lofty and precipitous hill, which is crowned by the mediæval fortress of Rocca d'Arce alluded to in

a former passage. There is a small tavern near the dogana, but it is incapable of affording accommodation. The position of *Rocca d'Arce*, still occupying the site of the ancient *Arx*, is very striking. It has many remains of polygonal walls, and is a picturesque object from all parts of the surrounding country. It was strongly fortified during the middle ages, and was considered impregnable until it was scaled and taken by the invading army of Charles of Anjou in 1266. Numerous inscriptions have been discovered near Arce, in which the names of Cicero and other members of his family occur. Some ruins on the east are called "L'aja di Cicerone" or Cicero's Barn, and a ruined aqueduct has been traced, which is supposed with great probability to be that which Quintus Cicero employed the architects Messidius and Philoxenus to construct.

The high road between Naples and Sora, through Isola and the valley of the Liris, diverges from the Roman road through Ceprano and Frosinone, a little below Arce. The importance of the manufactories now established at Isola and Arpino is a sufficient inducement to the Government to keep this line in good repair; it is consequently in excellent order, and the new carriage roads recently opened between it and Arpino, and again between Arpino and Isola, afford every facility for visiting that remarkable town, until lately accessible to none but pedestrians.

After leaving Arce, we proceed along the left bank of the Liris; but the river is not visible from the road. Soon after crossing a sulphurous stream, a fine view is obtained of Fontana, near which are the ruins of Arcanum, the villa of Quintus Cicero, mentioned by his illustrious brother in his letters to Atticus, and again in the "*De Legibus*," as *locum æstate umbrosiorem vidi nunquam, permultis locis aquam profluentem, et eam uberem*. Monte S. Giovanni, formerly celebrated for its vast and wealthy monastery, is a conspicuous object on the left.

The road soon divides into two branches; that on the right going to

Arpino; that on the left to Isola and Sora. The road to Isola traverses a rich and beautiful country, abounding in vines and elms. Close to the road, a few miles before reaching Isola, the Liris forms a small but picturesque cascade, called *La Natrella*, close to the island of San Paolo. Near it is a ruined arch, the remains of a Roman bridge which crossed the river at that spot.

9 *Isola*. — The Inn here is small, but it contains beds, and is generally clean. This interesting little town is remarkable for the *Falls of the Liris*, which are scarcely known by name to English travellers, although they are little inferior to those of Tivoli. The town is built on a small island formed by two branches of the river, at the base of a high platform on which stands the old feudal castle of the dukes of Sora. The river is divided by this mass of rock into two arms, which rush down from the platform on each side of the castle, forming the principal cascades. The first fall is perpendicular, and is nearly 100 feet high; the second is at the extremity of the town, where the main branch of the river rushes down an inclined plane, many hundred feet in length, forming a majestic combination of cascade and cataract. At the foot of the fall is a cloth manufactory, through which the water is carried to work the mills.

The finest view of Isola and its appendages, in Mr. Craven's opinion, is obtained from the hill of San Giovenale, facing the town, on the other side of the road, and which "is of sufficient altitude to command not only both cascades in their full dimensions, but likewise the previous meanderings of the river, and a fine reach of the upper valley as far as the city of Sora, backed by the mountains of Abruzzi."

Isola is famous for its cloth, linen, and paper mills, which supply all the northern provinces of the kingdom. It has a population of 4000 souls, employed principally in the manufactories. The traveller cannot fail to be struck with the peculiar beauty of the women of Isola, already made familiar to the English at Rome by the charming

pictures of Penry Williams. They are perhaps the finest and handsomest women in Italy, tall, erect, and so beautifully proportioned that they might have been the models of the ancient sculptors. Their costume is perfectly Greek. They wear sandals pointed at the toe, red petticoats, and blue and red striped aprons, behind as well as in front, precisely in the manner of the modern Greeks. The water vessels which they carry on their heads are quite classical in their forms. A short distance out of the town, at the summit of the hill on the Sora road, is the celebrated *Carteria del Fibreno*, the paper manufactory of Mona. Lefebvre, the machinery of which is worked by the Fibreno, which here falls into the Liris. In the elegant gardens of this gentleman are the *cascatelle* of the two rivers. Those of the Fibreno, although coming from the manufactory, are very fine, and would be considered striking in any other place; but those of the Liris are so beautiful as to monopolise admiration. The inclined surface of rock down which the river rushes is broken transversely in five or six places, and at each of these a separate cascade is formed. The combined effect of these picturesque falls is almost as grand as those of Isola. The Fibrenus is mentioned by Cicero as remarkable for the coldness of its waters. It is one of the coldest and most translucent streams we have ever met with. It abounds with delicious trout.

About a mile beyond this is the monastery of *S. Domenico Abate*, situated on the margin of the Fibreno, opposite the Isola *S. Paolo*, an island formed by the river, and supposed to be the Amalthea of Cicero, although the Isola di Carnella, higher up the stream, was once considered entitled to that honour. The church was built with the ruins of Cicero's Arpine villa; in its walls, seen from the front garden of the monastery, are several fragments of Doric ornaments, triglyphs, and bas-reliefs. The subterranean church said to date from 1030, is curious for its architecture, which, if it occurred in England, would probably be called

Saxon; it is also remarkable as the place where *S. Domenico Abate* died. The low columns, 5 feet high, of granite and marble, several of them supplied with capitals of different orders, were taken from the ruins of Cicero's villa. On the island of *S. Paolo*, at the distance of a quarter of an hour's walk, is a stone with an inscription now almost illegible, stating that it marks the exact site of the villa, but no remains of foundations are now visible, although the "lofty poplars" may be recognised in the vicinity, and, as the immortal orator himself has prophesied, "the place will not want a tree which may be called the *Oak of Marius* while Latin literature continues to address us." The monks state that this stone was erected many years ago by an English traveller. Cicero, made the island of Amalthea the scene of his dialogues with Atticus on legislation, and loved it so well that in his letters to Atticus he calls it and the neighbouring island the *Μακρόν νῆσος*: or the islands of the blessed. It was also the spot where he composed his orations for Plancius and Scaurus. In one of the dialogues he reminds Atticus that his ancestors had lived there for many generations, and that his father had rebuilt the villa. In the reply of Atticus, we have a description of the site as complete and graphic as if it had been written yesterday: — "*Sed ventum in insulam est, hæc verò nihil est amœnitas, ut enim hæc quasi rostro funditur Fibrenus, et divisus æqualiter in duas partes; latera hæc adluit, rapideque dilapsus cito in unum confluit, et tantum complexititer quod satis modicæ palestra loci, quo effuso, tanquam id habuerit, muneris æ operis, ut hanc nostram efficeret sedem ad disputandum, statim se præcipitat in Lirim, et quasi in familiam patritiam venerit, amittit nomen obscurius, Lyrimque multo gelidioræ facit; nec enim aliud hæc frigidius flumen attingi, quam ad multa adosserim ut vix pede tentare id possim.*" Martial tells us that it afterwards became the property of *Silius Italicus*: —

*Silius Arpino tandem succurrit agello;
Silius et vatem non minus ipse tulit,
Ep. xl. 51.*

Above the island, crossing the Liris at an oblique angle, are the ruins of a Roman bridge, called the Ponte di Cicerone. Only one of the three arches is now standing.

Another pleasant excursion from Isola is to the source of the Liris, situated a few miles beyond the convent. "The waters of this beautiful stream rise about four miles from Isola under the village of La Posta, from a little lake abounding with wild fowl. It is of moderate size but immense depth, and so clear that the copious springs which supply it may be seen bubbling out of apparently fathomless caverns at the bottom. The spot is wild, and worthy of notice, and the ride to it from Isola is one of the pleasantest in the neighbourhood."—*Craven*.

Another interesting excursion is to Sora, three miles distant from Isola, and about two from the convent of S. Domenico Abate. The road is excellent, following the Liris up to the gates of the town. "Here," says Mr. Craven, "the Liris, flowing from a glen of narrower dimensions but considerable length, forms a bend round the city, and is crossed to gain admittance to it. The place is consequently in a flat but not unpleasant position, one whole flank being watered by the river, and the hinder extremity resting against an insulated rocky hill on which are seen the ruins of its Gothic castle, and those of its still more ancient walls. The dwellings are large, the streets wide, and well paved, and the population, apparently easy and industrious, amounts to 7,000 souls. In front of the church a number of inscriptions and sepulchral fragments are collected, which attest the identity of the spot, and offer some interest to the antiquary."

Sora, which has retained its ancient name, was taken by the Romans from the Volsci, who revolted against the Roman settlers and admitted the Samnites, who were in turn expelled by the Romans. Livy says that it was one of the refractory colonies in the second Punic war. Frontinus informs us, as Dr. Cramer remarks, that many years afterwards it was recolonized by

order of Augustus. Juvenal represents it as one of those country towns in which an honest man might reside with comfort in that age of corruption which he satirized.

*Si potes avelli Circensibus, optima Soræ
Aut Fabrateriæ domus, aut Frusinone
paratur.*

Sat. iii. 223.

It is now the chief town of a distretto of the Terra di Lavoro, to which it gives its name. On a rocky hill behind the town, closing as it were the entrance of the valley, are the ruins of the feudal castle which was the stronghold successively of the Piccolomini, the Buoncompagni, and other powerful families. On the same hill are the remains of the Cyclopean walls of the ancient citadel. Sora is remarkable as the birthplace of Cardinal Baronius.

Travellers who wish to visit the ancient city of Atina will find a road at Sora, leading across the mountains to San Germano. Atina is situated among the loftiest summits of the Apennines, and from its peculiar position it has a wild and desolate aspect. Its chief interest is that derived from classical associations. Virgil represents it as an important place as early as the Trojan war, and Cicero describes it as one of the most distinguished cities in Italy in his day. The scenery is striking, but peculiar; it embraces the plain of the Melfa and the castle of Sora; but the horizon on all sides is bounded by lofty chains of hills, which, although remarkable in height and outline, give a dreary and inhospitable character to the landscape. There are many antiquities to reward the traveller for his visit; several streets retain their ancient pavement; the hill above the town is covered with Cyclopean walls, marking the position of the ancient citadel; and there is a gateway of Roman architecture called the "Porta Aurea," with some remains of temples and other traces of foundations. The distance of Atina from Sora is twelve miles, and from San Germano eleven miles. It is a descent all the way to San Germano, and before reaching that town we cross the rapids under the

picturesque village of St. Elia, opposite to which is *Monte Cairo*, whose summit commands one of the finest prospects in Italy, extending from Monte Cavi near Rome, to the observatory at Naples. Sora is perhaps the best place from which an excursion may be made to the *Lago Celano* or the Fucine Lake. This can hardly be accomplished, however, on the journey to Naples, but must be made a separate excursion. (See Route 45.)

After visiting Isola and the convent of San Domenico, travellers on their way to Naples are recommended to return to Arce through Arpino, and endeavour to reach Melfa to sleep, unless they determine to remain at Arpino. Though neither Isola nor Arpino afford comforts, civility and a desire to please are rarely wanting in these remote districts where English travellers have not had an opportunity of spoiling the natural disposition of the people. It is not necessary to return to Isola. The road to Arpino turns off to the left soon after passing the *Carteria del Fibreno*. The views along the valley of the Liris are very remarkable. *Castelluccio*, situated on an eminence on the other side of the river opposite Isola, is a prominent object. It requires about two hours to visit the *cascatelle* and the convent of San Domenico, and about another to reach Arpino.

ARPINO: distant about 5 miles from Isola. This important town of 10,000 souls, has preserved the name of the Volscian city of Arpinum, illustrious in history as the birthplace of Cicero and Marius. It was one of the five Saturnian cities, and it obtained the rank of a Roman municipium, as an acknowledgment of the services which it rendered to the Republic during the Samnite war. A new carriage road has been constructed with great skill between the two towns, and the views of the fertile and varied country which it commands, as it winds gradually up the mountain, surpass description. The situation of Arpino, on its double hill, is so beautiful, that we are at no loss to account for the partiality of Cicero, who, in one of his letters to Atticus,

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applies to it affectionately the description which Homer makes Ulysses give of his beloved Ithaca in the 9th book of the *Odyssey*. In more modern times it became remarkable as the birthplace of Giuseppe Cesari, better known as the Cav. d'Arpino, the painter, whose house is still shown. The church of *San Michele* is said to occupy the site of a Temple of the Muses, and nine niches in its walls are shown which are said to have contained their statues. The *Palazzo Castello* is the reputed site of the house of Marius, and the *Strada della Cortina* is pointed out by local tradition as the site of that of Cicero. The *Palazzo del Comune* is decorated with statues of Cicero and Marius; the College is called the *Collegio Tulliano*; the armorial bearings of the town consist of the simple letters M. T. C., and the inhabitants still testify their veneration for the great orator by giving their sons the Christian names of Marco Tullio. The modern town is characterised by its thriving manufactories of paper, ribbons, and cloth. The wool for the cloth factories is obtained from Apulia, the raw dyes are imported from abroad. It is a curious proof of the antiquity of this branch of trade at Arpino, that many inscriptions preserved in the walls of the churches and private houses, prove that the ancient city was also celebrated for its woollen manufacturers and fullers. The church of *S. Maria di Cività* occupies the site of a temple dedicated to Mercury *Lanarius*. Cicero's father, according to Dion Cassius, was a fuller, and the family name Tullius is of frequent occurrence in these inscriptions. So also is that of Fufidius, which is mentioned more than once in Cicero's letters. Another inscription in the possession of the Vito family, records the name of Titus Egnatius, which will be remembered as that of the friend whom Cicero recommends to P. Servilius Isauricus, as one who had been the generous companion of his exile, and who had shared with him all the pains, the difficulties, and the dangers which he had undergone, both by sea and land, during the most unfortunate period of his life. Arpino is dirty,

like most provincial manufacturing towns, but it has a local celebrity for the taste and refinement of the upper classes of its society, and for the musical talent of its inhabitants. It has a good theatre, but unfortunately no good inn; a desideratum which would be soon supplied if travellers would adopt a new system of seeing Italy.

The citadel of the ancient Volscian city stands, as usual, on the summit of the hill above the town, and is still called *Civita Vecchia*. The ascent is steep, but the ruins will amply repay the trouble. The Pelasgic walls are not so perfect as those of Alatri, as they were built upon and fortified in the middle ages, but enough remains to mark the strength and extent of the massive fortress. The finest relic to be seen here is the *triangular* gateway called the *Porta dell'Arco*, of which nothing but a drawing can give an adequate idea. It is constructed of enormous polygonal blocks of stone, without cement; and, so far as our observations have enabled us to judge from a comparison of similar remains, it is unique as an entrance gate, although in general form and structure it bears a great similarity to the gallery of Tiryns. Near it are the remains of the ancient cloacæ, built of massive stones, and in the same polygonal style. Some portions of an ancient street, retaining, like those of San Germano and Pompeii, the marks of chariot wheels, are also visible on this hill. The large square tower in the citadel is said to have been for some time the residence of Ladislaus King of Naples. Lower down is a fine Roman arch, now used as one of the gateways of the modern town. Of the history of Arpinum we know little more than that it was one of the five Saturnian cities, and that Pompey said it deserved the eternal gratitude of Rome for having given her two saviours. In the 15th century, at the commencement of the war between Ferdinand I. of Aragon and John Duke of Anjou, Arpino embraced the Angiovine cause, and was attacked and captured by Orsini, the general of Pius II., who at that time favoured the

claims of Ferdinand. The Pope, in the true spirit of a Piccolomini, on hearing that Arpino had fallen, gave orders that it should be spared on account of Cicero and Marius, "*Parce Arpinatibus ob Caii Marii et Marci Tullii memoriam.*"

"Two sovereigns," says Mr. Keppel Craven, "Charles III. (Carlo Borbone) and his son Ferdinand, have made Arpino their temporary residence at two very different periods; the former in 1744, when he was on his way to oppose the Austrians; the second in 1798, with an army meant to withstand the invasion of the revolutionary French forces. The houses inhabited by these monarchs are distinguished by having a massive iron chain fixed between the stone posts on each side of the gateway; a custom of ancient origin in this country, and probably intended to record the honour conferred by such illustrious guests. It has also been regarded as an indication that, after such a distinction, no other visitors should be admitted; but the emblem used is susceptible of other interpretations rather more humiliating to the hospitality of the proprietors. Both at Arpino and Isola the women are distinguished for their good looks, with this difference, that at the last place they preserve the dark and animated character common to the generality of the southern race, while those of Arpino vie in fairness and delicacy of complexion with the natives of our colder regions."

Arpino, with a large tract of the country around Isola, belongs to the Buoncompagni family. It has a local reputation for the excellence of its yellow bread, made of maize, resembling in taste that made of Indian soojee.

An excellent road leads from Arpino to Arce, without the necessity of returning to Isola. It falls into the Isola road a few miles from Arpino. The distance from Arpino to Arce is about 9 miles.

The road from Arce to Melfa is excellent, proceeding along the plain of the Garigliano, but at some distance from its banks.

5 Melfa. This is a solitary inn, called the "*Albergo della Melfa,*"

erected close to the stream of the same name, the ancient Melfes. It is far superior to most country inns in the kingdom, and would be good head quarters for the traveller who intends to explore the Volscian cities scattered over the province. The road to San Germano is excellent. It passes for many miles through vineyards interspersed with elms and oaks, along a magnificent plain at least 20 miles broad, and bounded on each side by mountains rising from 2,000 to 3,000 feet above it.

On the hills on the left is the picturesque town of Rocca Secca, celebrated for the victory of Louis of Anjou and his Florentine allies over Ladislaus King of Naples, one of the most memorable battles of the 15th century. The young Louis crossed the Ceprano with an army of 12,000 men, including the bravest warriors and condottieri of Italy, on the 19th May, 1411. The forces of Ladislaus, which were nearly as numerous as the invaders, were drawn up at Rocca Secca, awaiting the attack. Louis led his troops in person, and such was their impetuosity that the army of Ladislaus was totally overthrown, and nearly all the barons who served under him were taken prisoners. Ladislaus fled, first to the citadel of Rocca Secca, and thence to San Germano. At either place he might easily have been made prisoner, if the conqueror had been less anxious for pillage and had known how to take advantage of his great victory; but in truth the soldiers were so desirous to obtain money that they sold even their arms to the highest bidder. Ladislaus, on hearing of this result, observed, "The day after my defeat, my kingdom and my person were equally in the power of my enemies; the next day my person was safe, but they were still, if they chose, masters of my kingdom; the third day all the fruits of their victory were lost." Ladislaus in short sent money to the invaders from San Germano. His troops soon occupied all the defiles of the road between Rocca Secca and Naples, and Louis of Anjou retired, to allow Ladislaus, in spite of his defeat, to become master of the Papal States. Further

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on, Palazzuolo and Piedimonte, beautifully placed among the hills, are passed; and as we advance further south the most prominent object in the prospect is Monte Casino, crowned by its celebrated Benedictine monastery.

Close to the road, on the right hand, about midway between Melfa and San Germano, is the modern village of Aquino, which has almost preserved unchanged its ancient name of Aquinum. This celebrated city, the birth-place of Juvenal, of the Emperor Pescennius Niger, and of St. Thomas Aquinas, "the angelic doctor," was a municipal town of considerable importance in the time of Cicero, who calls it *frequens municipium*. Juvenal has mentioned it in his 3d satire,—

Ergo vale nostri memor; et quoties te
Roma tuo refici properantem reddet Aquino;
Me quoque ad Helvinam Cererem, vestramque
Dianam
Convelle, a Camia.

Numerous remains of the ancient city still exist at a short distance from the modern town. Between the latter and the ruins is a deserted church of the early times of Christianity, built upon the site of a temple of Hercules, and now known as the Vescovado. In the walls are many fragments of triglyphs and Latin inscriptions. The front is approached by the steps of the ancient temple, composed entirely of white marble, and still retaining the bases of its columns, 5 feet square at the upper part, and 10 feet distant from each other, giving a length of 60 feet for the portico. The doorways of the church are ornamented with fragments of ancient cornices of great beauty, richly carved with acanthus leaves. The interior of this singular church exhibits many peculiarities. The nave is divided from the south aisle by four round arches, and from the north by six. In the walls of the nave are six small round-headed clerestory windows. Six round windows occur in the south aisle, and a lancet window over the altar. The roof has disappeared, and the ground inside the church, which has been used as a cemetery in recent times, is encumbered with ruins and overgrown with bushes.

Among these are two stone sarcophagi, uncovered, and many human bones. In the wall near the door is a bas-relief, with a sitting figure in the middle, numerous attended. All the costumes are Roman. On the right of the slab is a head, so strongly marked as clearly to indicate a portrait. Close to the church is the Triumphal Arch, with Corinthian columns, through which there is now a water-course, called the Riviera della Madonna de' Piante. Beyond this, a narrow lane brings us to the other ruins, passing over one of the few remaining portions of the Via Latina; the pavement is almost perfect. The ancient gateway of the city, now called Porta S. Lorenzo, is one of the finest ruins in this part of Italy. It is square, and beautifully built with massive stones. The roof is coved, and springs from the four angles; the projecting stones to receive the upper irons of the double doors are still perfect. In a direct line beyond this gateway are some fragments of the city walls, built of large blocks of stone without cement, the ruins of the Temple of Diana, the ruins of the Theatre, and, further on, the ruins of the Temple of Ceres, now called S. Pietro. The Temple of Diana, now Santa Maria Maddalena, is very massive, and built of worked stones. Numerous fragments of Doric columns, triglyphs and portions of the frieze attest its ancient magnificence. The columns appear to have been about 4 feet in diameter. The theatre was faced with reticulated stone, so often described erroneously as *brick* work. These are the principal ruins, although the whole plain is full of foundations, and much more might be discovered by excavating. Numerous inscribed stones are seen in the walls of the city, many of which appear to be sepulchral.

About 3 miles west of Aquino is the little state of PONTECORVO, belonging to the Pope, and isolated, like Benevento in the kingdom of Naples. It is a triangular tract, 10 miles in circuit, and is divided by the Garigliano into nearly equal portions. It has a population of 7500 souls, including the

village of Sant' Oliva; it is the seat of a bishopric, united to Aquino and Sora; and it gives name to a delegation of the Papal States in conjunction with Frosinone. Although thus attached to the church, its geographical position is in the district of Gaeta in the Neapolitan Terra di Lavoro. The territory of Pontecorvo consists chiefly of arable land and olive grounds. In its western angle are the hills called Monte del Comune, Monte Poto Vecchio, and Monte San Poto, in whose recesses the wild boar is said to be occasionally found. The town is supposed to occupy the site of the Interamna ad Lirim, mentioned by Livy in the account of Hannibal's march from Capua to Rome. It is said to have been founded in the ninth century by Rodaldo of Aquino, its first count. It fell under the power of the Normans in the eleventh century, and in the twelfth was sold by Robert Count of Cajazzo to the monastery of Monte Casino. In 1389 Boniface IX. deprived the monks of their possession, and gave it to the Tomacelli family, who held it as a fief till 1406, when it was restored to the monastery by Innocent VII. In 1469 it passed under the direct protection of the Popes, the army of Pius II. having captured it on their march into Naples in support of John Duke of Anjou. It was seized in 1758 by Carlo Borbone, and during the usurpation of Napoleon it was bestowed upon Bernadotte, with the title of duke. It was finally settled upon the church, with Benevento, by the Congress of Vienna; but the obvious inconvenience of its position has suggested many proposals for its incorporation with Naples, in exchange for some other district on the frontier, and there is no doubt that such an arrangement would be beneficial. In the eleventh and twelfth centuries, Pontecorvo was remarkable as the residence of several Greek emigrants from Calabria, who settled here and at Aquino, founded several monasteries, and used, it is said, the Greek ritual for a considerable period. The town has an old castle of the middle ages, a cathedral dedicated to

St. John the Baptist, a fine bridge, and a small hospital. Some ruins in its neighbourhood are supposed to be those of Interamna. The high road from Aquino to San Germano is joined again near the square tower of San Gregorio, just under the town of Piedimonte. This tower stands on Roman foundations, and has many Latin inscriptions in its walls.

San Germano is not seen until the road turns round the base of Monte Casino, when the imposing ruins of the amphitheatre situated close to the road, open upon our view.

10 *San Germano*. (*Inn*: Grande Albergo della villa Varrone, not unworthy of the capital, Hotel del Sole.) This small town of 5600 souls is another desirable place for a halt of many days, or even weeks. The hotel is the best on this road between Rome and Naples. The landlord, Pagazani, is civil and obliging, and moderate in his charges. The view from the windows of the hotel is very beautiful, extending to the snowy mountains of the Abruzzi; and the panorama from the monastery of Monte Casino is hardly to be surpassed in Italy. Indeed there are few places where an English traveller would more enjoy the retirement of a country life after the hustle of the great capitals.

San Germano is built at the base of Monte Casino, renowned throughout Europe for its Benedictine monastery. On a hill immediately above the town stands the old feudal castle of San Germano, with its picturesque towers, in which the Saracens and Germans of Manfred were cut to pieces by the army of Charles of Anjou. The plain in front of the town is watered by the Rapido, the ancient Vinius.

The chief interest of San Germano are the ruins of the Volscian city of *Casinum*, on which it is partly built. The most remarkable of these ruins are passed on the left hand in entering the town from the Roman side. The path leading to them from the inn, passing above the present high road, was one of the ancient streets. In many places the

pavement is preserved, and exhibits, like that of Pompeii, marks of chariot wheels. The first object that occurs is a building supposed to be a *Tomb*, now converted into a church called the *Chiesa del Crocifisso*. It stands on the left of the path above the ruins of the amphitheatre. It is a small square building, with four recesses or niches. The roof is arched as a cupola, and, like the walls of the building, is constructed with massive blocks of travertine, precisely in the style of the tomb of Agamemnon at Mycænæ. The entrance door has been much altered to suit it to the existing church, but its shape appears to have corresponded also with that of the Mycænæ tomb.

Immediately above this are the remains of the *Theatre*, built of reticulated stone work. It is entirely ruined; but one chamber, apparently connected with the stage, still exhibits the ancient white stucco, highly polished. The *Amphitheatre* below the tomb, close to the high road, is still an imposing ruin. Its walls were coated with reticulated stone work, the material of which was white marble. This was laid in with mortar which seems as if it were made to last for ever. Five entrances with round arches are now traceable; three of these front the road; on the other side, the building seems to rest against the mountain. The seats of the interior have disappeared, and the arena is cultivated. It was built at the sole expense of Umidia Quadratilla, a matron of *Casinum*, mentioned in Pliny's letters. The inscription recording this fact is preserved in the museum of Monte Casino. "*Umidia . C . F . Quadratilla, Amphitheatrum et Templum . Casinatibus sua pecunia . fecit.*" Nearly opposite the hotel, are the ruins of the *Villa of Varro*, who has described its situation, in a small islet surrounded by the streams of the Vinius. Cicero, in his Second Philippic, calls it "*M. Varronis sanctissimi atque integerrimi viri, fundus Casinatis.*" *Studiorum enim suorum M. Varro voluit esse illud, non libidinum, diversorium. Quæ in illâ villâ ante dicebantur? quæ cogitabantur? quæ literis mandabantur? Jura populi*

Romani, monumenta majorum, omnis sapientiæ ratio, omnisque doctrina."

The town of San Germano is supposed to stand partly on the site of *Casium*. Many of the churches are built with fragments of ancient buildings. One of them contains twelve marble columns of the Corinthian order; and outside the door of another is a colossal stone vase, a votive offering of T. Pomponius to Hercules, as recorded in an inscription now almost illegible.

"When Hannibal marched through Samnium, at the commencement of his third campaign in Italy, we are told that he had intended occupying *Casium*, in order to prevent the Dictator Fabius from advancing to the defence of Campania; but by an error of his guide he was led to *Casilinum*, a mistake which might have involved him in the greatest difficulty had he not devised the well-known expedient by which he baffled the vigilance of his adversaries, and extricated himself from his perilous situation."—*Dr. Cramer*.

San Germano was a place of some importance in the middle ages. The Emperor Otho IV. took it on his invasion of the kingdom of Naples in 1210. The cardinal legates of Honorius III. received here the oath of Frederick II. to undertake a crusade to the Holy Land; and his successor, Gregory IX., concluded here the mockery of a treaty of peace with the same emperor.

The *Monastery of Monte Casino* is situated on the lofty hill above the town, and is distant rather more than 2 miles from it. Travellers may visit it, and return to San Germano in four hours. It is without exception the first religious establishment in Europe. It has been appropriately called the Sinai of the middle ages and of monastic history. Its undoubted antiquity, its interest as the residence of St. Benedict, its literary treasures, the high birth, the learning and accomplishments of the brethren, all combine to place it above the rivalry of any similar institution. Nothing can surpass the kind and courteous attentions which the monks are always ready to show to strangers. Their hospitality is never

refused to those who seek it, and the entire body appear to take a pleasure in explaining the various treasures of the monastery. The abbey was founded by St. Benedict in 529, on the site of a temple of Apollo; a fact commemorated by Dante in one of the most beautiful passages of the *Paradiso*;

Quel monte. a cui Cassino è nella costa,
Fu frequentato già in su la cima
Dalle gente ingannata e mal disposta.
E quel son io che su vi portal prima
Lo nome di Colui, che in terra addusse
La verità che tanto ci sublima :
E tanto grazia sopra me rilusse
Che io ritrassi le ville circostanti
Dallo empio culto, che il mondo sedusse,
Par. xxii.

It is a massive pile, more like a palace than a convent, but without much architectural pretension, although its great magnitude and general simplicity make it an imposing edifice. It is entered by a low rocky passage, said to have been the cell of the founder. The courts to which this leads communicate with each other by open arcades. The centre one is supplied with a cistern of delicious water, and is ornamented with statues of St. Benedict and his sister Santa Scolastica. A handsome flight of steps leads us to the upper quadrangle, in which the church is built. In a cloister which runs round it, supported by granite columns from the ancient temple of Apollo, are placed marble statues of the principal benefactors of the church; the most recent, that of King Ferdinand I., is by Brucelli. Over the door a Latin inscription records the foundation of the abbey, and its subsequent vicissitudes up to the year 1649. Of these vicissitudes we may here remark that the church erected by St. Benedict, was destroyed by the Lombards when they laid waste Italy, rebuilt by the Abbot Petronates, burnt by the Saracens, repaired by the Abbot Johannes, and again rebuilt by the Abbot Desiderius. In 748 it was consecrated by Pope Zacharias, and in 1071 was again consecrated by Pope Alexander II. In 1349 it was totally destroyed by an earthquake, and was restored in 1365 by Urban V. In 1649 it fell down in consequence of the negligence of the

workmen during some repairs. Towards the close of the 17th century it was once more rebuilt with greater magnificence than ever, in the form in which we now see it. It was completed in 1727, and on the 19th May in that year it was consecrated for the third time by Benedict XIII. The centre door is of bronze, and contains, in inlaid silver letters, a catalogue of all the tenures, fiefs, and other possessions of the abbey in 1066, when the door was manufactured at Constantinople, at the command of the illustrious Abbot Didier, who afterwards became Pope by the title of Victor III.

The interior of the Church far surpasses in elegance, in taste, and in costliness of decoration, every other in Italy, not excepting St. Peter's itself. The floors of Florentine mosaic, the profusion of rich marbles, the paintings, and, above all, the taste which has directed and pervades every part, give this church an unapproachable superiority.

On each side of the high altar there is a handsome mausoleum; one is the work of *Francesco*, son of *Giuliano Sangallo*, erected at the expense of Pope Clement VII. to the memory of Pietro, son of Lorenzo de' Medici, who was drowned in the Garigliano after the defeat of the French by Gonsalvo da Cordova in 1503; the other to Guidone Fieramosca, last Prince of Mignano. The high altar is rich in precious stones. St. Benedict and his sister Santa Scolastica are buried below it, in a subterranean chapel called *Il Succorpo*, and containing paintings by *Marco da Siena* (*M. da Pino*) and *Mazzaroppi*, which have suffered much by damp. During his residence at the monastery, Tasso was a constant visitor to this chapel. The choir of the church is of walnut wood. Nothing can surpass the exquisite sculpture of its flowers, figures, &c. Fifty columns of the Corinthian order, with ornamental bases, divide the seats from each other. The panels forming the backs, 48 in number, are carved in every variety of pattern, with flowers, birds, or foliage, and a portrait of some religious character in the middle. The doors of the sacristy and

those opposite to them leading to the convent are superb. The two lateral chapels which are placed on each side the altar, the *Capella della Madonna dell'Assunzione*, and that of the *Madonna Addolorata*, are perfect specimens of Florentine mosaic, which is lavished equally over the floor, walls, and altar. At the bottom of the church, occupying the entire space over the doors, is the celebrated fresco of *Luca Giordano*, representing the consecration of the church by Pope Alexander II. in 1071. The Chapel of the SS. Sacramento, and the ceiling of the nave, representing the miracles of St. Benedict and the monastic virtues, were also painted by *Giordano*, who has inserted his name on one of them, with the date, 1677. The chapel of S. Gregory the Great contains a picture of the Saint by *Marco Mazzaroppi*, a native of the town who flourished at the beginning of the 17th century, and whose principal works are to be found here. The Martyrdom of St. Andrew, over the door of the side aisle, is also by this painter. The organ is remarkable, as being the finest in Italy; but it is surpassed by that in the Benedictine monastery at Catania in Sicily. The *Refectory* is ornamented with a fine painting, representing the miracle of the loaves and fishes, by *Bassano*.

The *Library* of Monte Casino will always have a peculiar interest for the scholar, as the sanctuary in which many treasures of Greek and Latin literature were preserved during the dark ages. Even in the early history of the monastery, copies of the rarest classical MSS. were made by the monks, in order to guard against the possibility of the originals being lost in those turbulent times. To the Abbot Didier, who greatly encouraged these transcripts in the 11th century, we are probably indebted for the preservation of the *Idyls* of Theocritus and the *Fasti* of Ovid. The library contains at this time upwards of 10,000 vols., among which are some *cinquecento* editions of great rarity and value. The oldest MSS. are a translation by Rufus of Origen's Commentary on

St. Paul's Epistle to the Romans, of the 6th century; a Dante of the 13th century, with marginal and interlinear notes; a Virgil of the 14th century, copied from another MS. of the 10th century in Lombard characters, which supplies the termination of many verses, incomplete in other copies; original MSS. of Leo Ostiensis and Ricardo di San Germano, and the celebrated Vision of Albericus, which is supposed to have given Dante the idea of the *Divina Commedia*.

The *Archives*, however, contain by far the most valuable of all the treasures of the abbey. They comprise no less than eight hundred original documents, being the diplomas and charters of emperors, kings, dukes, and barons, beginning with Ajo, Prince of the Lombards, in 884, and a complete series of all the bulls of the popes relating to the monastery from the 11th century. Many of the diplomas have portraits of the princes by whom they were granted. The seals alone would be a curious study. This inestimable and unique collection of the political and religious history of the middle ages has been carefully arranged and copied in six folio volumes. Among the numerous letters preserved here, is the correspondence of Don Erasmo Gattula, the historian of the abbey, with Muratori, Tiraboschi, Mabillon, Montfaucon, and other learned men of his time. Two curiosities, which will be examined with interest, are to be seen at the end of an Italian version of Boccaccio, *De claris mulieribus*, preserved here. These are, 1. The letter of Sultan Mahomet II. to Pope Nicholas V., in which he complains of the armaments raised against him by the Pope, and promises to become a *Christian* as soon as he arrives at Rome with his army; 2. the answer of the Pope, declaring that he is not to be duped by the pretended promise of conversion. The *Tower* contains several pictures. The greater part are the worthless remains of the great collection, which was stript to enrich the gallery at Naples. Among those remaining, are some works by Giordano, Pietro Novelli (Monrealese),

Spagnoletto, and Cav. d'Arpino. This tower is believed to have been the habitation of S. Benedict. The cloisters of this part of the building have been converted into a gallery of inscriptions and antiquities, collected chiefly from the ruins of *Casinum*. An ancient Sella balnearia of rosso antico, resembling that in the Vatican, and found in the baths of Sujo on the banks of the Garigliano, is preserved in the Archive room.

The monastery contains at the present time 20 brethren, 9 laymen, 17 noviciates, and 70 or 75 pupils. It is considered essential that the members of the community be persons of family and independent fortune. The revenues of the establishment were formerly more than a hundred thousand ducats a year; they now scarcely exceed twenty thousand. The abbot formerly held the rank of first baron of the kingdom, and was privileged to drive his coach and six. But though the high and palmy days of Monte Casino have passed away, the hospitality of the brethren continues to be extended to strangers with unaffected kindness and courtesy. Several large and comfortable rooms are set apart for the accommodation of visitors, and a cordial welcome is never wanting. The view from the convent is singularly fine. The plain of the Liris as far as the frontier of the Roman States, including the towns of Ceprano, Aquino, and Arce, the high cultivation of the country, the picturesque forms of the distant mountains, combine to form a panorama of the highest interest and beauty.

Soon after leaving San Germano, the hills contract, and the country becomes wild and dreary. The large villages of Cervaro, S. Vittore, and S. Pietro-in-Fine are passed on the ridge on the left. At length the prospect is changed by the fine rich plain of Mignano, clothed with forests of oaks and chesnuts, opening upon the view. When seen from the distance, the tower and churches of Mignano have a striking effect, but as we approach nearer it is found to be so dismantled and gloomy as to present a melancholy appearance. Shortly be-

fore reaching it, the present road quits the Via Latina, which may be traced across the hills at Tora, Marzano, and Cajanello Vecchio to Teano, and thence to Calvi, where the present road rejoins it.

10 *Mignano*. — After leaving this village, we pass Presenzano on the left hand, and shortly afterwards reach a *quadrivium*, formed by the intersection of the San Germano road by the consular road of the Abruzzi, which we traverse hence to Naples, turning S. at the point of junction almost at right angles.

The old Roman road, a branch probably of the Via Latina, from this point proceeds eastward, below the Casale di Vairano, and along the left bank of the Volturno, to *Alife*, a village of 1600 souls, the *Alifæ* of Livy, celebrated in the history of Hannibal's campaign. It was destroyed by the Saracens in 856, but an amphitheatre and some other ruins still mark the site of the "*Ager Alifensis*." On the hills above, occupying a commanding position on the flanks of the Matese, and approached by an avenue of poplars 2 miles in length, is *Piedimonte*, the capoluogo of the fifth distretto of the Province of Terra di Lavoro, which was raised to the rank of a city by the Emperor Charles VI. in 1731. *Piedimonte* arose on the ruins of *Alife*, and many of the principal buildings are said to be constructed with the materials of the Samnite city. It commands the mountain ranges of the Matese, the Tifate and the Taburno, with the whole valley of the Volturno as far as its junction with the Calore. It has a population of rather more than 7000 souls, and is the residence of a bishop. The principal buildings are the Palace of the Duke of Laurenzana and the feudal castle, in which is preserved a list of the lords of the Gactano family. The torrent which issues from a cavern in the magnificent ravine called the Val d'Inferno is supposed to derive its bright, sparkling, and abundant waters from the Lago del Matese by subterranean channels. It supplies, with the other torrents of the valley, the motive power to several paper, flour, fulling, and copper mills. Cotton is also manu-

factured in the town, and the cultivation of the vine and olive supplies an additional source of wealth to the industrious citizens. The oil is held in high repute, and one of the wines has a great local celebrity under the name of the *pellagrello*. From *Piedimonte* there is a road over the hills through *Lauduni* and *Faicchio* to *Cerreto*, a town of 6000 souls, in the valley of the Titerno. The road descends thence along the N. side of the Telesse to the right bank of the Calore below *Guardia del Sole*. Shortly afterwards it divides into two branches, one of which leaves the river and crosses the hills to Benevento, described in Route 62.: the other crosses the river to Caserta. On the right bank of the Calore is the village of Telesse, with the small lake to which it gives the name of the *Lago del Telesse*, a sulphurous pool which is constantly exhaling sulphuretted hydrogen and rendering the neighbourhood unhealthy. The road here crosses the river, and proceeds by *Solipaca* to Caserta, as described in Route 42. Returning from *Piedimonte* to *Alife*, the road, after traversing the forest called the *Selva d'Alife*, crosses the Volturno near *Dragoni*, and proceeds due S. to *Cajazzo*, a town of 4000 souls, the Samnite *Calatia*, situated near the junction of the Volturno and Calore. This *Calatia* has sometimes been identified with the history of the Caudine Forks, but on insufficient grounds, as we shall endeavour to show in our discussion of the question in Route 62. The walls of the modern town appear to stand on the precise site of the ancient ones, and to have been built of their materials, as we may infer from the massive blocks of ancient masonry, which are still visible in their circuit. From *Cajazzo* the road descends near the Royal Pheasantry into the valley of the Volturno, which it crosses by a ferry, and then proceeds through *San Leucio* to *Capua* or *Caserta*.

Resuming our account of the San Germano Route at *Mignano*, from which we have just made a digression to describe *Alife* and *Cajazzo*, we proceed S. towards *Capua* by the high road

of the Abruzzi. Between the Taverna di Cajanello and Calvi, a road on the right, which still exhibits many traces of its ancient pavement, leads to Teano, the ancient Teanum, still celebrated for its chalybeate springs, which we must make another digression to describe.

Teano, the ancient capital of the Sidicini, is finely situated on the S.E. slopes of *Rocca Monfina*; and the approach to it by a modern terrace commanding the neighbouring country is particularly striking. The population, including the adjacent *casali*, is 8000. It is the residence of a bishop of the united dioceses of Teano and Calvi. The streets of the town are narrow, and there is little to call for observation except the ruins of a theatre and amphitheatre, the Roman inscriptions in the walls of the churches, and the massive remains of the baronial castle built by Marino Marzana Duke of Sessa, the celebrated partisan of John of Anjou in the 15th century. This castle is of immense extent; the stables alone are capable of containing 300 horses. A monument in the cloisters of the suppressed convent is supposed to bear the effigy of this rebellious vassal and kinsman of the house of Aragon. The cathedral contains many columns taken from ancient buildings, and a sarcophagus with bas reliefs; in front of the door are two sphinxes of red granite. The inscriptions, built into the walls of this and other public buildings, mention the city as a colony of Claudius, and show that it contained temples dedicated to Ceres, Hercules Victor, and Juno Populonia. Others refer to the baths; others record the services of Hadrian in restoring the roads; others are of a sepulchral character; but it would be tedious to describe them in detail. The theatre, now called *Madonna della Grotta*, still retains several of its subterranean vaults. The amphitheatre called the *Cerchio* is close to the ancient line of the *Via Latina*. The chalybeate waters already alluded to are mentioned by Pliny. They rise in a very beautiful ravine near the town, and become a considerable stream in their course to-

wards the sea under the name of the *Savone*, the *Savo* of Statius. At their source they are called the *Acque delle Caldarelle*, and are held in high repute for their tonic qualities. On the bank of the *Savone* is an ancient church, with an inscription recording that it marks the spot where S. Paride, a Greek saint, who arrived here in the 3rd century, destroyed a dragon which the heathen inhabitants fed and worshipped! The monastery of S. Antonio, about a mile out of the town, is also locally famous for miracles performed by the patron saint. The Ospizio of this monastery, perched on the crest of the hill, commands a magnificent prospect, extending from Monte Matese to Vesuvius and Ischia.

On the N.W. of Teano, and about midway between the road of the Abruzzi and the Terracina road, is the remarkable mountain called *Rocca Monfina*, well known to geologists as an extinct volcano, the antiquity of which is proved by the fact, that the city of the Aurunci, which they abandoned for the site of the present Sessa, stood on the margin of the crater. The remains of walls still traceable are built of lava, which doubtless flowed from the volcano. The war of the Aurunci and Sidicini, in which the former were compelled to abandon their original city, took place nearly three centuries and a half before the Christian era. The detached hills, which appear to have originally formed the walls of the crater, inclose a space little less than 9 miles in circumference, and within this space are two smaller cones with craters, one of which presents a plain of about a mile in circuit. Several streams of lava, still visible near Sessa, described in the other route from Rome to Naples, unquestionably flowed from this volcano.

A solitary tavern, called *La Torricella*, is the spot where the Teano road again falls into the Abruzzi route. It is the post station of the diligence between Capua and Venafro. Like most of these single taverns, it is a wretched place, and furnishes no accommodation to compensate for the extortion and incivility of the landlord.

20 Calvi, the ancient Cales, contains scarcely more than a dozen houses, and a small ruined castle of the middle ages. The ground for many miles is encumbered with ruins; and excavations would bring to light many interesting objects. Several painted chambers have recently been discovered; and quantities of coins are found by the peasants in the neighbourhood. The most perfect remains now existing are those of a temple, a ruined arch of brickwork, and the theatre. The temple is the most interesting. Several chambers are well preserved, and are lined with reticulated stone-work. In the first chamber are several fragments of bassi-relievi in stucco on the inner wall; among them some sitting figures, a tripod, and palm leaves may be traced. The ruin is now called *Sta. Casta*. "But the most interesting, perhaps I should say the most picturesque, object," says Mr. Craven, "is a small fountain formed of a marble slab, bearing on its surface a very well executed bas-relief of elegant design, composed of festoons of vine leaves and grapes with a mask in the centre. This relic, bearing every appearance of originality of position, and supplying the surrounding inhabitants with the only good water to which they have access, is placed against the base of a steep but not very elevated rock covered with creepers, forming one side of a singular little volcanic glen, bearing in its whole extension the marks of innumerable conduits or pipes, probably for the purpose of supplying baths or therinæ. The situation of Calvi is such as to render the unwholesomeness of its atmosphere doubly to be deplored; between two well-formed hills at the entrance of one of the most fertile plains in the world, and close to a small but picturesque rivulet, it possesses attractions and advantages of various kinds, all of which are annihilated by that fatal scourge."

The wines of Calvi, so celebrated by Horace, will not escape the recollection of the traveller—

*Cæcubum, et prælo domitam Caleno
Tu bibes uvam; mea nec Falernæ
Temperant vites, neque Formianæ
Pocula colles.*

The road joins that from Rome through Terracina soon after leaving Calvi.

7 *Capua*, described in Route 48.

There are two roads to Naples from Capua; the post road through Aversa, and a second, passing through Santa Maria di Capua and Caserta. This latter one is about 3 miles longer than the post road, but it is far superior to it in interest, as it affords an opportunity of examining the ruins of ANCIENT CAPUA, distant about 2 miles from the modern town.

The position of this famous city was long supposed to have been lost, in consequence of the few remains discovered on the spot where classical geographers had placed it. The modern excavations, however, which brought to light the buried amphitheatre and other extensive foundations in the neighbourhood of *Santa Maria di Capua*, leave no doubt that this village occupies the site of the luxurious capital of Campania. It would be out of place here to enter into any account of the traditions respecting the origin of ancient Capua. It will be sufficient to state that it was founded by the Etruscan settlers in Campania under the name of *Vulturnum*, and that it became known as Capua after its occupation by the Samnites. But there are few travellers who will not be interested with a brief statement of those facts which have given immortality to the name, in connexion with that of Hannibal. Among all the cities of Italy, Capua was undoubtedly second to Rome alone; and even after it had submitted to the protection of the Romans, its celebrity extended not only to every part of Italy, but even to Greece and Sicily, where we find the Campanian soldiers forming a considerable part of the forces of Agathocles. But the natural pride and ambition of the Campanians, says Dr. Cramer, "increasing with these accessions of fame and importance, could not resist the temptation held out to them by the successes of Hannibal, of being raised through his means to the first rank among the Italian cities. The details of the negotiations carried

on between that great commander and the Capuans are related at great length in the 23d book of Livy. It is well known that the alliance which was formed proved fatal to both parties. The Carthaginian forces, enervated by the pleasures of Capua, could no longer obtain the same brilliant successes which had hitherto attended their victorious career, and that city soon saw itself threatened by a powerful Roman army encamped before its walls. The siege was formed and carried on with that determination which the desire of vengeance inspires. Hannibal, baffled in all his attempts to create a diversion in favour of his unfortunate allies, was compelled to leave them to their fate. Capua was then reduced to the necessity of surrendering to its incensed, and, as the event too surely proved, merciless foe. Those senators who had not by a voluntary death anticipated the sentence of the Roman general fell under the axe of the lictor. The citizens were reduced to slavery. Even the walls and habitations were only spared, as Livy reports, in order that the best lands of Italy might not be destitute of cultivators." It was restored to favour, however, by the Cæsars, and "in Strabo's time it appears to have recovered all its former magnificence and grandeur. The last important increase was under Nero; but we know from inscriptions that it continued to flourish till a late period of the Roman empire, when it fell, like Rome, under the repeated attacks and devastations of the Goths, Vandals, and Lombards. From the remains of this interesting city antiquaries have been led to estimate its circumference at between 5 and 6 miles, and its population at no less than 300,000 inhabitants; and if we consider that the amphitheatre was capable of containing 100,000 persons, and that the gladiators habitually trained here amounted to 40,000, this number will not appear over-rated. These writers inform us that the ancient city was furnished with 7 gates, leading to different parts of Campania and Italy. Of these the Porta Casilinensis and Porta Albana afforded a passage from the

Appian Way. The Porta Jovis, mentioned by Livy, is supposed to have led to the temple of Jove on Mons Tifata. The gates called Cumana, Atellana, and Liternina, opened in the direction of the several towns from which they derived their names. The two principal quarters of the town were called Sepasia and Albana, the first of which seems to have been noted as the abode of perfumers and venders of pomatum."

The most remarkable ruin of this ancient city is the magnificent *Amphitheatre*, alluded to in the preceding passage, which Cicero describes as capable of holding 100,000 persons. It is supposed to have been the oldest amphitheatre in Italy, and to have served as a model to all the others. Three of its corridors still exist in a tolerable state of preservation; and the remains of two more are visible beyond them. These corridors were entered by a series of arches, of which only two remain, although it is calculated that there could not have been less than 80. On the keystone are busts of deities. The walls are composed of blocks of travertine cramped together without cement. The arena, which has been recently cleared, contains many substructions and apartments which are found in no other amphitheatres, and which enable us to form a better idea of the internal arrangement of these buildings than even the Coliseum affords. The steps which the gladiators are supposed to have ascended, the place where they were carried out when killed, the prison, and the dens of the animals are easily recognized. The passages are filled with ruins of the building, forming quite a little museum, among which are portions of Corinthian columns, and some fine fragments of marble balustrades carved with bas-reliefs of lions, stags, dogs, and other animals. Gladiatorial combats were invented by the Campanians; and the awning, or velarium, employed in the Roman theatres to keep off the sun, was first used here. The best place for enjoying a full view of the building is the second story. After the city of Capua had been destroyed by the Saracens, in the 9th

century, the amphitheatre was converted into a citadel, and was utterly ruined by the defence of the Saracens against Athanasius Bishop of Naples, by whom they were besieged.

6 CASERTA. This royal palace, reputed one of the finest in Europe, is the masterpiece of Vanvitelli. It is perhaps the most magnificent legacy, considered as a monument of taste, which a monarch ever left to his successors. It was commenced in 1752 by Carlo Borbone, who is said to have intended to make it the foundation of a new town, by removing to the spot the inhabitants of the neighbouring village called "Caserta Vecchia." From whatever quarter it is approached we cannot fail to be struck with the singular elegance and harmony of the design. It is a rectangular building, whose four sides nearly face the cardinal points. The length of the front on the south side is about 780 feet; the height about 125 feet; each floor has 37 windows. It is in the richest style of Italian architecture, and was built of travertine from the quarries of S. Iorio near Capua.

The interior of the palace is more remarkable for its architecture than for the decorations or furniture of the rooms, which are quite as uninteresting as we generally find them in royal palaces. The *vestibule*, with its rich Doric columns of Sicilian marble, the fine *coup d'œil* from its centre, and the grand staircase, constructed with the marble of Trapani called *luma-chella*, will not fail to attract the attention of the visitor. The *Chapel*, upon which marbles, lapis lazuli, and gilding have been profusely lavished, contains a Presentation in the Temple by *Mengs*, five pictures by *Conca*, and an alterpiece representing the Sposalizio, by *Bonito*. The *Theatre* is well arranged, but perhaps over decorated. It has five rows of boxes, encircled with alabaster columns. The 16 Corinthian columns of African marble were taken from the Serapeon at Pozzuoli. There are forty boxes, besides that for the royal family. The apartments have a bare and cheerless appearance; they are scarcely worth

the fee demanded for admission; for Caserta is truly a Neapolitan exhibition in regard to fees; there is a separate custode for each portion of the building, and all require to be paid. "The late king," says Forsyth, "sought grandeur here from every dimension. The plan which he prescribed to the architect must have astonished the world. A common elevation on such a length of front, would present only the idea of barracks. The elevation rose proportioned to the plan, and the result is,—a palace! The middle arch opens upon a long obscure portico which pierces the whole depth of the palace, and acts like the tube of a telescope on the distant cascade. In the middle of this portico the four courts form a cross. Here of course are the great vestibule and staircase, the central objects which re-unite all the branches of the stupendous whole. On these two objects the finest *breccia* and *locatelli* of the Sicilies are lavished; but, at present, they glitter like jewels on a dunghill, amidst unplastered walls, loose stones, smoky lamps, and filth. Perhaps they are too magnificent. In the natural profession of ornament, a staircase and vestibule should lead to objects still richer than themselves; but what architecture can be made richer than these?"

The Gardens will afford far more pleasure to English travellers than the uninhabited chambers of the palace. The cascades are supplied by the aqueduct, whose waters, after embellishing the grounds, are united by a covered passage with those of Carmignano, in order to supply the capital. The cascades are arranged so as to form a combination of fountains and statues. The grand cascade is made to represent the story of Diana and Actæon. The English garden on the eastern side was created by the taste of Queen Caroline of Austria in 1782. The views from various parts of the grounds are extremely interesting. In the left of the park still exists a portion of the ancient feudal forest of the princes of Caserta. But by far the most interesting object to be seen here is the *Aqueduct* by

which water is conveyed to the gardens from the skirts of Monte Taburno, along a circuitous course of upwards of 21 miles. The sources of the stream are at Airola and at Fizzo. The latter place was also the source of the Aqua Julia of ancient Capua. For a great part of the distance the water is conveyed by tunnels worked in the mountains, but in the hollows aqueducts or arches have been constructed. The most remarkable of these is the *Ponte della Valle*, between Monte Longano and Monte Garzano. It is justly the pride of the Neapolitans, and is not surpassed by any similar work, ancient or modern, in Italy. It is constructed with three tiers of arches rising to the height of about 190 feet, and giving a length at the summit of about 1820 feet. The lower tier has 19 arches, the middle 28, and the upper one 43. Both the aqueduct and the palace are the work of the same sovereign and architect. They were begun by Carlo Borbone (Charles III.), from the designs of Vanvitelli, and were completed by his successor Ferdinand I.

The city of *Caserta*, which gives name to the royal palace, is the capital of the province of Terra di Lavoro. It is the residence of the Intendente, and the seat of a bishopric. With its dependent hamlets, it has a population of 20,000 souls. On the hills behind it, on the N.E., is *Caserta Vecchia*, already mentioned. It was built by the Lombards, and is still surrounded by walls and bastions, which are, probably, as old as the eighth century.

An excellent and almost straight road, passing through the villages of Caivano and Casoria, leads to the custom-house of Capo di Chino, where it falls into the high road from Rome.

13 NAPLES, described in the next Route.

ROUTE 48.

ROME TO NAPLES, BY THE PONTINE MARSHES AND TERRACINA.

20½ Posts.

Rome to Torre di Mezza Via - 1½

Posts.

	(On returning to Rome this post only counts as 1½.)	Posts.
Torre di Mezza Via to Albano -	1	
Albano to Genzano -	¾	
(A 3d horse from Albano to Genzano, but not <i>vice versâ</i> . 2 additional for carriages with 4 or 6 horses.)		
Genzano to Velletri -	1	
(A 3d horse from Velletri to Genzano, but not <i>vice versâ</i> . 2 additional for carriages with 4 or 6 horses.)		
Velletri to Cisterna -	1	
Cisterna to Torre de' Tre Ponti	1½	
Torre de' Tre Ponti to Bocca di Fiume -	1	
Bocca di Fiume to Mesa -	1	
Mesa to Ponte Maggiore -	1	
Ponte Maggiore to Terracina -	1	
Terracina to Fondi -	1½	
Fondi to Itri -	1	
(A 3d horse to every pair, but not <i>vice versâ</i> .)		
Itri to Mola -	1	
(A 3d horse from Mola to Itri, as far as the tomb of Cicero or L'Epitaffio, but not <i>vice versâ</i> .)		
Mola to Garigliano -	1	
Garigliano to S. Agata di Sessa	1	
(A 3d horse to every pair, but not <i>vice versâ</i> .)		
S. Agata di Sessa to Sparanisi -	1	
(A third horse to every pair from Sparanisi to S. Agata, but not <i>vice versâ</i> .)		
Sparanisi to Capua -	1	
Capua to Aversa -	1	
Aversa to Naples -	1½	
(The ½ post, both ways, is charged for a royal post.)		
		20½

Inns on the road. — Albano, La Citta di Parigi, Europa. Genzano, La Posta. Velletri, Villa di Parigi, Hotel de Russie. Cisterna, La Posta. Terracina, La Posta. Fondi, Locanda Barbarossa. Mola di Gaeta, Villa di Cicerone, Villa di Caposele (the latter between Mola and Castellone). St. Agata, La Posta. Capua, La Posta, La Festa, Belvedere.

This is the best known of the two roads from Rome to Naples, and it presents more objects of classical and historical interest than any other route without exception, in Europe. The central road through Frosinone and San Germano, which is equally good, affords an opportunity of visiting the Pelasgic cities, situated among the mountains; so that travellers intending to return to Rome from Naples should go by one route and return by the other.

Passports must be duly signed by the police, the British consul, and the Neapolitan minister; and if they were originally granted by the French ambassador in London they must have the visa of the French minister in Rome before that of the Neapolitan minister can be affixed.

Persons who travel post must obtain an authority for post horses from the postmaster at Rome. The diligences on this road leave Rome every day, except Sunday. On Mondays, Wednesdays, and Fridays they leave Rome at 7 a.m. and stop for the night at Terracina, performing the distance to Naples in 34 hours. On Tuesdays, Thursdays, and Saturdays they leave Rome at 11 a.m., and make no halt, reaching Naples on the following day at 1 p.m., performing the journey in 28 hours. The fares are 10 and 11 scudi. The letter courier, who leaves Rome on Tuesdays, Thursdays, and Saturdays at 5½ p.m., takes two passengers, and of course offers a more expeditious conveyance, performing the journey in 22 hours. The fare is 13 scudi. In a light carriage, travelling post, the journey from Rome to Terracina occupies 10 hours, and that from Terracina to Naples about 14 hours. Those, however, who wish to sleep two nights on the road, should make Velletri or Cisterna the first resting-place, cross the Pontine marshes in good time on the second day, and sleep at Mola di Gaeta; they will thus reach Naples easily on the third day. The vetturini sleep two nights on the road, at Cisterna and Mola di Gaeta, where there are the best inns on the road, arriving

early enough on the third day, at Capua, for the railway train to Naples. Travelling in this manner, Terracina and S. Agata are the breakfast stations; and as this operation causes a detention of about 3 hours, the traveller will have time to see everything worth visiting at the former place.

The posting on this road is excellent. Its rapidity between Rome and Terracina, and particularly along the Pontine marshes, is proverbial.

The drive through Rome from the hotel to the gate traverses an interesting quarter of the city. After passing through the Forum of Trajan, we skirt the northern walls of the Coliseum, and passing St. John Lateran leave Rome by the Porta San Giovanni, when we enter at once upon the Campagna. The road to Albano is of modern construction, and does not fall into the Via Appia until it reaches Frattocchie near Albano, although that celebrated way runs in a parallel line at a short distance on the right of the present road.

It is scarcely possible to exaggerate the effect produced upon the traveller by the first two stages of this route. Classical enthusiasm in this instance is not exclusive, for even the most ordinary mind cannot be insensible to the impressions excited by the aspect of the desolate Campagna on this side. The majestic ruins of the city within the walls, and even the Coliseum itself, fail in imparting so powerful an idea of the grandeur and magnificence of ancient Rome as the aqueducts and other ruins which burst upon the traveller as soon as he enters on the Campagna. As far as the eye can reach, the plain is covered with scattered fragments of tombs, temples, and villas, pre-eminent among which are the long lines of the Claudian, Tepulan, and Marcian Aqueducts, spanning the dreary waste with their gigantic arches, tier upon tier, until they are lost among the distant mountains. These glorious ruins appeal more powerfully to the imagination than any other antiquities of Rome. Their construction

bespeaks a grandeur of conception and of purpose, and they constitute, as it were, the connecting link which carries the mind back through the history of 20 centuries to the illustrious names which gave immortality to Rome. The desolation of the scene is peculiarly in accordance with the reflections which the ruins bring home to every traveller. In spite of all that art has done to make them known, they come upon him with all the freshness of new scenes; and there are few who do not cherish these impressions among the most delightful recollections of their journey.

Numerous tombs occur on each side of the road. About 3 miles from the gate we pass the Torre del Fiscale, a lofty tower of the 13th century. About 3 miles further, at the Capannelle, on the spot where an ancient cross-road passed from the Via Latina to the Appian, is a picturesque ruined tomb of the first century of the empire, erroneously called the Temple of Fortuna Muliebris, so celebrated in the history of Coriolanus. An examination, however, of these ruins, will show that the building never could have been a temple, and that it is not a republican but an imperial structure. The distance, also, from Rome does not correspond with the accounts of Livy, Dionysius, or any other historian; and the true site of the temple must be sought for on the Latin Way, where ruins, still traceable, are considered by the best antiquaries to mark its position.

$1\frac{1}{2}$ Torre di Mezza Via, a post-station. On returning to Rome this post only counts as $1\frac{1}{4}$.

The details of the route from this spot as far as the village and lake of Nemi, are described in the excursions from Rome in the *Hand Book for Central Italy*. We shall therefore merely mention the different stages of the journey, and resume our narrative at Velletri.

1 Albano.

$\frac{3}{4}$ Genzano.

At a short distance beyond Genzano we leave the Comarca of Rome and

enter the legation of Velletri. The road also quits the Appian, and makes a detour of several miles in order to pass through Velletri, but it rejoins the ancient road near Cisterna. Velletri is entered by a gateway built in 1573 from the designs of Vignola.

1. *Velletri*. (*Inns*: Villa di Parigi, good and clean, with moderate charges; Hotel de Russie, also good.) Velletri is the capital of a legation of the Papal States, the population of which, amounting only to 56,000 souls, may be regarded as a proof of the deserted and unhealthy character of the marshy district comprised within its limits. It is the residence of the cardinal legate, and is the seat of a bishopric held conjointly with that of Ostia. The population of the city is 12,500, so that very nearly one fourth of the entire population of the province, extending from Genzano to the Neapolitan frontier, is included within the walls of Velletri. The city is picturesquely placed on the lower slopes of the Monte Artemisio, which forms the northern boundary of the Pontine marshes. It occupies the site of the Volscian city of Velitræ, whose hostilities with Rome date from the reign of Ancus Martius. It was surrounded with a foss and vallum by Coriolanus, and was so frequently in collision with the Romans that they at length destroyed it, and removed the inhabitants to Rome, where they are said to have become the ancestors of the distinct *caste* called the Trasteverini. The family of Augustus was originally from Velitræ, and Suetonius states that the house in which the emperor was born was still shown in the neighbourhood in his time. In the sixth century Velletri was occupied by Belisarius, and it subsequently suffered from the Lombard invasion which ruined so many towns on the Appian. In the last century the hills on the north of the town were the scene of the great battle in which Carlo Borbone, King of Naples, gained that memorable victory over the Austrian army under Prince Lobkowitz which secured the kingdom of the two Sicilies to the Spanish Bourbons.

Velletri has little to detain the traveller. Its mediæval walls and towers are fast falling into ruin; and the Museo Borgia, which formerly gave an interest to the city, has been removed to Naples. The lofty campanile of Santa Maria in Trivio, built, according to the Gothic inscription on its walls, in 1353, is supposed to have been an ex-voto for the deliverance of the city from the terrible plague which desolated it in 1348, during its siege by Nicola Gaetani, Lord of Fondi. From the piazza to which this church gives name to the cathedral, the street traverses nearly the whole city. The deserted *Palazzo Lancellotti*, formerly belonging to the Ginetti family, was the head-quarters of Carlo Borbone at the battle of Velletri. It was built by Martino Longhi, and is celebrated for its magnificent marble staircase. On the right hand is the *Palazzo Pubblico*, in whose wall is preserved the celebrated inscription called the *Lapide di Lolcizio*, referring to the ancient amphitheatre, and well known by the learned disquisitions of Cardinali.

The cathedral, dedicated to San Clemente, rebuilt in 1660, has a picture of the Coronation of the Virgin, and some legends of saints, by *Giovanni Balducci*, the Florentine painter of the sixteenth century. The columns of its subterranean chapel evidently belonged to ancient buildings. The pictures which covered the walls, many of which were attributed to the school of Perugino have mostly perished. In the sacristy is the lavamano presented by the famous Cardinal della Rovere, afterwards Pope Julius II., while Bishop of Ostia and Velletri. Another eminent Bishop of Velletri was Latino Malebrancha Orsini, nephew of Nicholas III., one of the most learned prelates of the thirteenth century, who is believed by Italian biographers to be the author of the beautiful hymn "*Dies iræ, Dies illa.*" Antonio Mancinelli, the poet, and Cardinal Stefano Borgia, the antiquary, were natives of the city.

The church of *Santa Maria dell'Orto* has a picture by *Giobattista Rositi*, a painter of Forlì of the sixteenth cen-

tury. It represents the Virgin and Child in a circular temple, sustained by angels in Roman costume! It is praised by Lanzi for its colouring.

Velletri is ill built, and its streets are narrow and inconvenient; but its climate is said to be wholesome.

The beauty of the women, and the graceful costume which adds so much to the majestic dignity of their persons, are the theme of every traveller. The neighbourhood of the city is celebrated for its good wine. An additional horse is required by the tariff from Velletri to Genzano; but not *vice versâ*.

EXCURSION TO CORA AND NORMA.

No traveller who is really anxious to see and to enjoy the antiquities of Italy will grudge the time necessary to make an excursion to CORA and NORMA, which contain a greater number and variety of important ruins than any other spots between Rome and Pæstum. Cora is 12 miles distant from Velletri, to which an excellent modern road leads by an easy and well-constructed ascent. It has a small inn, where travellers will find very tolerable fare, considering that it is so entirely out of the beaten track of travellers. From Cora a bridle path leads to Norma, whence another country road leads to Cisterna and to Torre Tre Ponti, where travellers may rejoin their carriage, unless they prefer returning to Velletri. About midway from Velletri the road passes a small crater called the Lago di Giuliano, and a little further it passes on the right hand the village of the same name. Three miles before reaching Cora the road passes under the precipitous peak of Rocca Massima, on whose summit is perched one of the most inaccessible villages in Italy. It is supposed to occupy the site of the ancient Arx Carventana. The approach to Cora is very beautiful, passing through olive plantations, and commanding a magnificent view over the territory of the Volsci. On the left are the church and convent of S. Francesco, with a fine road used as the public promenade. Cora is situated on a peculiarly commanding eminence,

presenting from the plain the appearance of a pyramid crowned by the ruins of its ancient temples. Nothing can be more picturesque than its position. Two torrents, flowing through the deep ravines which bound the hill on the east and west, unite below its western angle, under the name of the Fosso de' Picchioni, and fall into the Teppia, which empties its waters into the Pontine marshes. The town is divided by an olive grove into two parts; the upper, which was of course the site of the ancient Acropolis, is called *Cora a monte*, the lower is called *Corra a valle*. It occupies the site of one of the most ancient cities in Italy, whose name it has also preserved unchanged. Virgil describes it as an Alban colony, and Pliny states that it was founded by Dardanus, which would make it one of the oldest settlements in Europe. It is mentioned by Plautus, in the *Captives*, in the same passage, in which he speaks disparagingly of Segni, Frosinone, and Alatri. Its undoubted antiquity is proved by the remains which still attest its age and its magnificence. The walls exhibit the construction of four distinct periods; 1st, the irregular rough masses of stone put together in the ordinary style of Cyclopean masonry, with small stones, apparently taken from the neighbouring torrents, filling up the interstices; 2d, polygonal masses of Pelasgic workmanship; 3d, similar polygonal walls, more carefully cut, and adapted with greater precision, marking the best period of this construction; 4th, smaller stones covering the older work, and resembling the well-known style of the time of Sylla. The hill appears to have had three circuits of walls; the first, exhibiting the most ancient style of masonry, is seen at the lower part of the hill; the second, near the church of Sant' Oliva, and by the side of the road to the citadel; the third, surrounding the citadel, and exhibiting the workmanship of the second period. Professor Nibby considered that the ruins presented in these three circuits might be regarded as leading

to the following conclusions—that the most ancient city was situated on the lower flanks of the hill between the Piazza Tassoni and the Porta Ninfesina; that the acropolis was built by the Alban colony of Latinus Sylvius; that the Romans enlarged the fortifications of the citadel in the fourth century of Rome; and that the city was restored and the temples added in the time of Sylla. Ascending to the citadel, the first objects to be described are the ruins of the *Temple of Hercules*. A portion of the building now serves as a vestibule to the church of San Pietro, which contains the ancient marble altar supporting the baptismal vase. It is square, with rams' heads at the altar and gorgons at the sides, which have been mutilated in recent years. Passing through the adjoining garden, we come to the portico of the temple. It is a beautiful tetrastyle of the Doric order; the columns are of travertine, which retain in many places traces of stucco; the doorway is narrower at the top than at the bottom, and over it is the inscription *M MANLIVS M F L TVR-
FILIVS L F DVOMVIRES DE SENATVS
SENTENTIA AEDEM FACIENDAM COER-
AVERVNT EISDEMQUE PROBAVERE*. The columns are very graceful and carefully worked, and the general style of the building bears a strong resemblance to that of the Sibyl at Tivoli. Winckelmann mentions his having seen in the possession of Baron Stosch a drawing of this portico by Raphael. Nibby considered that the altar in the church, and the figure of Minerva at the foot of the steps leading to the palace of the senator on the Capitol at Rome, which was found among these ruins, prove that the temple was dedicated to Minerva, and not to Hercules, as is commonly supposed; indeed there appears to be no authority for attributing it to the latter deity. The view from this spot overlooking the Pontine marshes is one of the most extensive and remarkable prospects on this route. During the descent from the citadel to the lower town, numerous masses of the ancient wall are seen on each side, and some

fragments of capitals and columns are built into the walls of private houses. The church of Sant' Oliva, which is passed during the descent, has evidently been built upon ancient foundations, supposed, on the authority of an ancient inscription, to be those of a temple dedicated to Esculapius and Hygeia. The roof has some extraordinary frescoes by an unknown painter of the sixteenth century. In the piazza is a well of the same period, constructed, as an inscription states, by Bartolommeo Cialdera, podestà of Cora, in the fifth year of his office. At the extremity of the Strada di San Salvatore is a private house built between two columns of the portico of the *Temple of Castor and Pollux*. The piazza below is supposed to cover the steps of the temple. The two columns of the portico resemble in construction and material those of the upper temple, except that they are of the Corinthian order, with beautifully worked capitals. The inscription has been mutilated, and the following alone is legible, but it is sufficient to show the most important facts: . . . M CASTORI POL-
LUCI DEC S FAC . . . M CAL-
VIVS M F P N. In the Via delle Colonnelle are several fragments of tessellated pavement and Doric columns, and an interesting inscription relating to the ancient cisterns for supplying the city with water. The adjoining Piazza Montagna also contains some ruined columns and inscriptions. Below the Via delle Colonnelle is the Pizzotonico, marking the position of the ancient Piscina; the walls are apparently Roman, and are of immense extent. On the western side is a noble specimen of the ancient walls, formed of blocks of stone to whose stupendous size it would be difficult to produce a parallel. In the Casa Vettori are two unfluted columns of the Doric order, evidently the remains of some Temple which once occupied this spot.

Beyond the Porta Ninfesina, where another fine mass of the ancient wall is well preserved, is a magnificent bridge, called the *Ponte della Catena*, spanning the deep ravine, 75 feet deep

from the parapet. It is evidently a Roman work, constructed probably for the passage of the road to Norba. It is built of enormous square masses of tufa, and is one of the most imposing examples of Roman masonry in existence. Its preservation without the slightest injury for upwards of twenty centuries is astonishing.

The modern town has a population of about 4000 souls. It belongs to the Roman senate, and is subject to the bishopric of Velletri. A great portion of its modern walls was erected in the fifteenth century, by Ladislaus King of Naples. It is generally well built and clean, and is so high above the marshes as to be free from the influence of malaria.

A bridle road leads from Cora to the ruins of Norma, the ancient NORMA, distant 5 miles. This Volscian city was one of the first which was made a colony by the Romans, who established it as a check to the inroads of the warlike inhabitants of the neighbouring mountains. It was captured by Lepidus, the general of Sylla, who entered it by treachery, and destroyed the city, after it had evinced during many ages an almost unexampled fidelity to Rome. The ruins are upon the highest point of a rocky ridge about a mile north of the modern village of Norma, and are conspicuous objects from many parts of the high road near Torre Tre Ponti and Cisterna. The walls are estimated by Sir William Gell at not less than 7000 feet in circuit, and he gives the measurement of the blocks as varying from 3 to 10 feet in length. They exhibit a fine example of Pelasgic construction. Four gates may still be traced, one of which exhibits considerable remains. Within the walls is a large quadrilateral enclosure of Pelasgic masonry, containing tubes for the conveyance of water. Wells, and reservoirs for water, are found near it, with some remains of a temple. The acropolis, situated in the centre of the town, appears to have been surrounded by three walls. Subterranean aqueducts, and passages leading to sallyports, have been found unde-

its site. There is nothing to detain the traveller in the modern village. Below it are the picturesque ruins of *Ninfa*, a deserted town of the middle ages, with a dismantled castle and monastery. The lake near it is mentioned by Pliny for its floating islands. The little river *Nymphæus*, which had its origin in the lake, gave name to the modern town. A road hence falls into the Roman road near Cisterna.

The post road on leaving Velletri descends gradually to the plain, and is again joined by the Appian near Cisterna. If, instead of being carried for private and interested purposes to Velletri, it had followed the straight and level line of the ancient way, the traveller would have had an opportunity of exploring, near the spot called Civitone, and nearly midway between S. Gennarello and Cisterna, the ruins which several circumstances prove to be the site of *Tres Tabernæ*, so interesting from its connexion with St. Paul's journey to Rome, and from the frequent mention made of it by the Latin writers. The indefatigable Nibby, feeling persuaded that the early topographers had entirely overlooked the distances given by classical authorities, investigated the Appian below S. Gennarello, for the purpose of ascertaining whether any ruins might yet be traced of that celebrated station. It may be necessary to premise, on the authority of Cicero's Letters to Atticus, that a road from Antium fell into the Appian at *Tres Tabernæ*, which was a considerable town in the middle ages, as many ecclesiastical records and other documents fully prove. That it did not exist on or near any part of the modern road between Velletri and Terracina is proved by the entire absence of such ruins as must have survived the destruction of so important a settlement. Near Civitone, and at the spot called the Mole di Velletri, 3 miles south of the town, Nibby discovered on the Appian the ruins of an ancient bridge built of quadrilateral masses, the remains of an aqueduct, numerous fragments of statues, and, what is even

more important, considerable vestiges of an ancient road leading direct to Porto d'Anzo, which may still be traced as far as that town, corresponding perfectly with the description of Cicero. The distance from Aricia agrees so accurately with that given to this station by the best authorities, that there can no longer be any doubt that these ruins mark the site of *Tres Tabernæ*.

The post road from Velletri passes through the northern extremity of the immense oak forests of Cisterna, in former times the favourite haunt of the notorious brigand Barbone. They form the most valuable portion of a vast estate which extends from the mountains to the sea, and is a feudal possession of the Gaetani family, who derive from it the title of Marquis of Cisterna. The road traverses 9 miles of this estate, which, as Sir William Gell has observed, would be invaluable on account of its forests, if there were any means of exportation; but for the want of such facilities it now produces scarcely 10,000*l.* a year. The wood on each side of the road has been cleared for a few hundred yards, to prevent the concealment of robbers. The classical traveller will hardly require to be reminded of the bad character which Juvenal gives to this road, as it approaches the marshes. His descriptions of the morals of the Via Appia apply in so many particulars to the modern route that they may be fairly classed among the numerous illustrations of the inveteracy of habit which Italy so peculiarly affords.

Interdum et ferro subitus grassator agit rem,
Armato quoties tutæ custode tenentur
Et Pomptina palus et Gallinaria pinus.
Sat. III.

Before reaching Cisterna several branches of the Astura are crossed.

Cisterna. (*Inn*: La Posta, a good inn, generally made the first sleeping place on this route, by the vetturini, after leaving Rome.) Cisterna is a small town of 1700 souls on the last elevation above the Pontine marshes. It is proved by existing documents of the middle ages to have been called Cis-

terna-Neronis, a name derived perhaps from some of the works undertaken by Nero for extending the canal of the marshes to Avernus. The town of Ulubræ, whose inhabitants are called "little frogs" by Cicero, is believed to have stood in its vicinity, and Cisterna is supposed to have risen from the ruins of that town, and of Tres Tabernæ, 6 miles distant. The greater part of Cisterna is concealed from the road by the dilapidated feudal mansion of the Gaetani family. Between Cisterna and Porto d'Auzo is *Campo-morto*, the scene of the victory gained in 1482 by Roberto Malatesta and Count Girolamo Riario, the generals of Venice and the Pope, over the armies of Naples and Ferrara, commanded by Alfonso Duke of Calabria. The Appian again unites with the modern road about a mile from Torre de' Tre Ponti.

1½ Torre de' Tre Ponti; a solitary post station, marking the site of the *Trapontium* of Strabo,—the *Tripus* of the middle ages. The *Ninfa* is crossed here by a Roman bridge, bearing on each parapet inscriptions recording its repair by Trajan.

The *Pontine Marshes* properly begin here. The length of these celebrated marshes, from their commencement at Nettuno to Terracina, is 36 miles; their breadth from the mountains to the sea is from 6 to 12 miles. The extent of land recovered by the modern drainage may be estimated by the statement of Corradini, who describes the marshes prior to the time of Sixtus V. as covering at least 13,000 acres. Their least accessible swamps are now almost entirely tenanted by herds of buffaloes, wild boars, stags, and wild fowl; and where they are traversed by the high road, a few solitary posthouses, whose inhabitants carry in their livid countenances the fatal evidence of malaria, are the only signs they give that man even exists within their limits. Pliny states that no less than 23 cities were once to be found here; and we learn from Livy that it was cultivated and portioned out to the Roman people, and was the resource of Rome during times of scarcity. Of the 23 cities

mentioned by Pliny, several stood upon the mountains and on the coast, where their ruins are still traceable; so that his statement must not be regarded a proof that the plain was inhabited. There is, however, no question of the fact that Rome drew her supplies of grain from the Volscian plain; and, as Niebuhr remarks, the only plain in the territory of the Volsci is the marsh. We know also that Camillus fixed his camp upon this plain, in the war with the Aurunci, a. c. 405. There can, therefore, be no doubt that the marshes in the early history of Rome were cultivated.

"When this district," says Dr. Cramer, "was occupied by flourishing cities, and an active and industrious population was ever ready to check the increase of stagnation, it might easily be kept under; but after the ambition of Rome, and her system of universal dominion, had rendered this tract of country desolate, these wastes and fens naturally increased, and in process of time gained so much ground as to render any attempt to remedy the evil only temporary and inefficient. The primary cause of the evil must doubtless have been the want of a fall in the Pontine plains for the rivers which rise in the chain of the Volscian mountains bounding the marshes to the N. E. to carry off their waters into the sea, especially as they are apt to overflow in the rainy season."

There is no question that the cause here stated by Dr. Cramer was early in operation; but it was not the only one. An examination of the line of coast shows that the sandy dunes form a kind of dam impeding the passage of the waters, while the alluvium brought down from the hills is insufficient to raise the level by its deposits. All attempts, therefore, to drain the district can be but palliatives, and the restoration of the marshes to a condition supportable by human life is not now to be expected.

"It is supposed," says Dr. Cramer, in continuation, "that when Appius constructed the road named after him, he made the first attempt to drain these marshes; but this is not certain, as no such work is mentioned in the accounts

we have of the formation of this Roman way. But about 130 years after there is a positive statement of that object having been partly effected by the consul Corn. Cethegus. Julius Cæsar was the next who formed the design of accomplishing the arduous task; but it is doubtful whether he ever actually began it. It therefore remained for Augustus to carry the plan into execution, which must have been attended with success, for we do not hear of any further works of that kind becoming necessary till the reigns of Trajan and Nero. Inscriptions are extant which testify the interest which they took in these beneficial projects. The last undertaking of this nature, before the downfall of the Roman empire, was formed under the reign of Theodoric the Goth, by Cæcilius Decius, and apparently with good effect."

Boniface VIII., in the 13th century, is said to have been the first pope who attempted to drain the marshes; Martin V. and Sixtus V. followed his example; but no substantial benefit was effected until the time of Pius VI., who restored the canal of Augustus under the name of the Linea Pia, and constructed the modern road. The expense of the works is said to have been 1,622,000 scudi (about 337,916*l.*); and the annual cost of keeping them up is estimated at 4000 scudi (844*l.*). For several of the last miles of this route, the modern road of Pius VI. is constructed on the Appian. It is in admirable condition, and is more rapidly travelled over by the post than any other road in Italy. The tall and monotonous poplars on each side of it give the road the appearance of an avenue, which continues for so many miles in a perfectly straight line that it produces a wearisome effect upon the traveller, which the occasional picturesque scenes on the mountains which bound the marshes are not sufficient to counteract. The road for a considerable distance skirts the great canal called the Naviglio Grande, the Decennovium of Procopius, originally made by Augustus, and memorable in the journey of Horace, who embarked

upon it and proceeded in a boat to Terracina. In wet seasons the traveller may be compelled to follow the example of the poet. We were ourselves on one occasion obliged to leave the carriage when the road was deeply flooded, and perform several miles of the journey in a boat,—a classical episode in the route, to which few scholars will offer an objection. The canal literally swarms with water snakes.

About midway between Torre de' Tre Ponti and Bocca di Fiume, the spot still called Foro Appio, and introduced as such in the recent custom-house map, indicates the site of *Forum Appii*, the intermediate station of the Appian way between Tres Tabernæ and Terracina. It was at this spot that Horace embarked in the evening on the canal,

Inde forum Appl,
Differtum nautis, cauponibus atque malignis.
Sat. l. v.

It has, however, a higher interest for the Christian traveller, as the spot where St. Paul first met his countrymen from Rome. "And so we went towards Rome. And from thence, when the brethren heard of us, they came to meet us as far Appii Forum, and the Three Taverns: whom when Paul saw, he thanked God, and took courage."—*Acts xxviii.*

1 Bocca di Fiume, a post station.

One of the most conspicuous and picturesque objects among the mountains on the east of the road is the town of Sezze, with a population of about 6000 souls, occupying the site of the ancient Volscian town of Setia, whose wine is celebrated by Martial, Juvenal, and other Latin writers. It is remarkable also as the birthplace of the poet Caius Valerius Flaccus, the author of the *Argonauticon*, and of Pietro Marcellino Corradino, the historian of the town and of ancient Latium. The old road from Rome to Naples through Piperno passed at the foot of its steep hill, prior to the formation of the present road along the marshes. The only objects of interest at Sezze are the ruins of an ancient building called the Temple of Saturn, and some remains

of the ancient walls. *Piperno*, to which we have incidentally alluded, is much nearer Terracina. It preserves the name of *Privernum*, the birthplace of *Camilla*, and is famous for its long struggles against Rome; but it does not occupy the precise site of the ancient city. Some remains of the conduits for supplying Terracina with water still exist in its vicinity. Near it is the celebrated Cistercian monastery of *Fossanuova*, in which *St. Thomas Aquinas* died, on his way to the Council of *Lyons* in 1274.

1 *Mesa*; evidently the station called *Ad Medias*, placed by the *Jerusalem Itinerary* between *Appii Forum* and *Tarracina*. On each side of the entrance to the post-house is an ancient milestone, commemorating the reparations of the *Appian* by *Trajan*; and near it are the remains of a circular tomb on a square base, which was almost destroyed some years ago for the repairs of the road. The *Aufente* is crossed not far from *Mesa*, and further on, the *Amaseno*. These two streams nearly retain their names of *Ufens* and *Amasenus*. The latter is frequently mentioned by *Virgil*, particularly in a fine passage in the 11th *Æneid*, describing the flight of *Metabus* and *Camilla*. The celebrated inscription relative to the works of *Theodoric* on these marshes, which is preserved at *Terracina*, was discovered here. Midway between *Mesa* and *Terracina* were situated in the days of *Horace* the grove, temple, and fountain of *Feronia*,

quarta vix demum exponitur hora;
Ora manusque tuâ lavimus, *Feronia*, lymphâ;
but the traveller will not find any material traces of the locality. The noble promontory of *Circe*, the *Circæum Promontorium* of the ancient poets, now *Monte Circeo*, is a perpendicular mass of limestone, almost isolated at the extremity of the *Pontine marshes*. It is often visited from *Terracina* on account of its botanical and geological interest, independently of that derived from its classical associations. The distance from *Terracina* to *San Felice* by the road along the sea shore is 10 miles. There are few spots in this

part of Italy which are more famous in ancient poetry than this promontory. It is unquestionably the spot which the Romans regarded as the fabulous island of *Circe*. Some recent visitors have not only expressed their belief that *Homer* actually had it in view when he wrote his description of the adventure of *Ulysses*, but have recognised in the wild bogs of the coast the descendants of his companions! *Dr. Cramer* has well remarked, in reference to this point, that we might as well seek to reconcile the wanderings of *Io*, or the voyage of the *Argonauts*, with correct notions of geography. "I grant," says this learned and judicious writer, "that it is much more poetical to suppose that this spot was the haunt of this celebrated enchantress, and the scene of a very interesting adventure of *Ulysses*; but I must agree with *Cluverius* in the opinion that this fiction has received its application subsequently to the period in which *Homer* wrote, when, from the celebrity of his poems, it became a matter of belief. The tomb of *Elpenor*, a companion of *Ulysses*, was commonly shown on the *Circæan Mount*. *Strabo* even tells us that the cap of *Ulysses* was preserved here as a sight; but he evidently considers the whole a fable, as does also *Procopius*." *Virgil* has followed the popular tradition in a beautiful passage in the 7th *Æneid*.

Proxima *Circææ* raduntur littora terræ,
Dives inaccessos ubi *Solis* filia lucos
Assiduo resonat cantu, tectisque superbis
Urit odoratam nocturna in lumina cedrum,
Arguto tenues percurrrens pectine telas.
Hinc exaudiri gemitus iræque leonum
Vincla recusantum et serâ sub nocte rudentum;
Setigerique sues, atque in præsepibus ursi
Sævire, ac formæ magnorum ululare luporum;
Quos hominum ex facie dea sæva potentibus herbis
Induerat *Circe* in vultus ac tecta ferarum.
Quæ ne monstra pii paterentur talia *Troës*
Delati in portus, neu littora dira subirent,
Neptunus ventis implevit vela secundis,
Atque fugam dedit, et præter vada servida vexit.

On the summit of the mountain, which commands one of the most striking prospects in Italy extending from *Rome* to *Vesuvius*, some ruins may still be traced which are believed to be the remains of a Temple of the *Sun*, or, more probably, of the ancient

citadel. The city of Circeii, one of those captured by Coriolanus, which was in existence in the time of Cicero and was the scene of the exile of Lepidus, is supposed to have been situated either at *San Felice* on the south side of the promontory, or in the neighbourhood of *Torre di Paolo* on the north. Ruins are still visible at both places. From the agreeable position of this city near the sea, and the facilities it afforded for hunting the wild boar, it was the frequent residence of many eminent Romans. Polybius mentions his having often enjoyed the boar-hunt in its neighbourhood; and we know that it was one of the favourite retreats of Cicero, of Atticus, and, in later times, of Tiberius and Domitian. Among the Roman epicures it was also famous for its oysters, which are celebrated both by Juvenal and Horace:—

Circeis nata forent, an
Lucrinum ad saxum, Rutupinove edita fundo
Ostrea callebat primo dignoscere morsu.

Juv. Sat. iv. 140.

Ostrea Circeis, Miseno oriuntur echini.

Hor. Sat. ii. iv.

The inhabitants of *San Felice* perpetuate the fabulous celebrity of the promontory by their fairy legends, and especially by their stories of an enchantress who is still believed to haunt the recesses of the mountain.

The large cavern called the *Grotta della Maga* deserves a visit. It is celebrated for its marbles and alabasters.

The modern road leaves the Appian shortly before it reaches Terracina, and runs parallel to it through the town. The ancient road may be seen in a stable nearly opposite the inn. On entering Terracina from this side, the traveller will not fail to recognise, in the palm trees, the orange groves, the aloe, the pomegranate, and the prickly pear, the first indications of his approach to the bright and sunny climate of Naples. He will find that Terracina is not merely the frontier which separates the States of the Church from the Kingdom of the two Sicilies, but the point where a distinct line of demarcation may be drawn between the physical characters of the two states. A new world seems to open upon him

at this spot; and the tourist who has never advanced beyond Terracina can hardly be said to know Southern Italy except by name.

1. TERRACINA, (*Inn*: La Posta, tolerable, but dear,) the Anxur of the Volscians, the Trachina of the Greeks, and the Tarracina of the Romans, who made it one of their chief naval stations. Its Volscian name was invariably retained by the Latin poets, who frequently allude to the singular beauty of its position:

Millia tum pransi tria repimus; atque subimus

Impositum saxis late candentibus Anxur.

Hor. Sat. i. v.

Terracina is picturesquely situated at the base of the extreme southern point of the Volscian mountains, which here advance so precipitously into the sea as to leave scarcely room for the passage of the road. It is the frontier station of the Papal States, and passports must consequently be *viséed* by the police before quitting it for Naples.

It is an episcopal town of 4200 souls. Its bishopric, now united to that of Piperno and Sessa, dates from the earliest ages of the church, the first bishop being S. Epafrafito, said to have been a disciple of St. Peter, A.D. 46. The high road passes through only a portion of the town, which is situated chiefly on a steep elevation above it, crowned by an ancient monastery; and higher still, upon the very summit of the magnificent rock which overhangs the town, are the ruins of the Gothic palace of Theodoric. Beyond the inn is a fine detached mass of rock rising boldly above the road, a conspicuous and picturesque object, which forms so characteristic a feature in the scenery of Terracina that no view can be considered perfect which does not include it. It was formerly inhabited by a hermit, whose cell may be descried about half up its side. The road at the base of this rock is washed by the Mediterranean, which those travellers who have not passed through Genoa and along the shores of the Eastern Riviera will probably approach for the first time. It is difficult under any circumstances to describe the pleasure

experienced among the romantic scenery of this spot; the rich colouring of the rocks combined with the luxuriance of the vegetation, gives a character of peculiar beauty to the landscape which is well calculated to afford the traveller a foretaste of Naples. There are, moreover, few places which present so many memorials of the nations and kingdoms which have successively exercised their influence on the destiny of Italy. The ruins which we find here recall the Volscians, the Greeks, the Romans, and the Goths; empire succeeding empire, whose monuments still exist side by side with the works of the modern popes. Dr. Johnson's observation, that "the great object of all travelling is to see the shores of the Mediterranean, on which were the four great empires of the world, the Assyrian, the Persian, the Grecian, and the Roman," has been embodied by Lord Byron in the following lines of the 4th canto of *Childe Harold*, which were suggested by a distant view of the Mediterranean at this spot:

Thy shores are empires, changed in all save thee—
 Assyria, Greece, Rome, Carthage, what are they?
 Thy waters wasted them while they were free,
 And many a tyrant since; their shores obey
 The stranger, slave, or savage; their decay
 Has dried up realms to deserts:—not so thou,
 Unchangeable save to thy wild waves' play—
 Time writes no wrinkle on thine azure brow—
 Such as creation's dawn beheld, thou rollest now.

The *Cathedral*, dedicated to St. Peter, occupies the site of an ancient temple which was probably that of Jupiter Anxur, although some writers have called it the Temple of Apollo, and have confounded the Temple of Jupiter with the Palace of Theodoric. The beautiful fluted columns of Greek marble were taken from the ancient building, together with a white marble vase covered with bas reliefs, and a fragment of mosaic. In the Piazza is the celebrated inscription relating to the attempts of Theodoric to restore the Appian Way, and to drain the Pontine marshes. Above the town are considerable remains of the Pelasgic

S. Ital.

walls and some ancient reservoirs for water; but the most conspicuous and picturesque ruins are those of the *Palace of Theodoric* on the summit of the precipice; one of the few monuments of the East Gothic kingdom to be met with out of Ravenna. Travelers are seldom willing to devote the necessary time to ascend the rock for the purpose of examining this ruined palace of the illustrious Gothic lawgiver, but the view which it commands is extremely fine, and amply repays the trouble. The ruins consist of a long line of vaulted galleries which formed the lowest story of the palace, and they are interesting as an example of the domestic architecture of the 6th century. The windows of the hotel overlook the *ancient Port*, which deserves to be examined. It is now nearly filled up with sand, but its massive mole, and the size of the basin, said to be upwards of 3800 feet in circuit, still attest its importance as a great naval station of the Romans. The rings for mooring the vessels may still be seen in the southern angle of the harbour. The palace of Pius VI., overlooking the port, is perhaps an appropriate memorial of the immense efforts made by that enlightened pope in draining the marshes, and thereby rendering Terracina once more habitable. It commands one of the finest views on this coast of Italy. The islands seen from the hills of Terracina are Ponza, Palmarolo, Zannone and Ventotene, which belong to Naples and are more conveniently visited from Gaeta. A description of them will be found under the account of that place in a subsequent page.

On leaving Terracina, the road, following the Appian, skirts the base of the mountains, which advance so precipitously into the sea that for some distance there is merely room for the passage of the road. This narrow pass is the *Lautulæ* of the Romans, celebrated in the history of the Samnite wars, and subsequently in the second Punic war, as the stronghold of Fabius Maximus, who held the defile with a small body of troops, and effectually

prevented the passage of Hannibal by the Appian. The fresh-water lake on the right hand, called the *Lago di Fondi*, is the *Lacus Fundanus*, and *Lacus Amyclanus* of Tacitus and Pliny. The latter name was derived from the Greek city of *Amyclæ*, supposed to have stood on the flat insular tract between the lake and the sea. Its destruction is alluded to by many of the poets, who attribute it to the silence imposed by law upon the inhabitants as a punishment for numerous false alarms of invasion. When the enemy at length arrived, the people were deprived of the power of raising an alarm, and the city was captured and destroyed.

About 6 miles from Terracina, a little beyond the tower called the *Torre de' Confini*, marking the boundary of the Papal States, the road passes through the arched gateway of the *Portella*, a small castle with bastions, which is the frontier station of the kingdom of the Two Sicilies. Passports are examined here. Near Portella, on the left hand, is the little village of *Monticelli*, from which a mountain road leads by *Valle Corsa* to *Ceprano*. The province of Naples which is now entered is the *Terra di Lavoro*, the *Campania Felix*, one of the most fertile and in many respects one of the most interesting districts of the kingdom.

1½ Fondi. (*Inn*: *Locanda Barbarossa* very indifferent.) The baggage of travellers is examined here. The search is rather rigorous, but it does not prevent a second examination at *Mola di Gaeta*, where a customhouse has been established since 1852. Fondi is a dirty and miserable town of 5500 souls, occupying the site of the ancient City of *Fundi*, celebrated in Horace's Journey for the amusing importance assumed by the prætor;

*Fundos, Aufidio Lusco prætore libenter
Linquimus, insani ridentes præmia scribe,
Prætextam, et latum clavum, prunæque
batillum. Sat. i. 5.*

The principal street is built on the Appian Way, and the ancient pavement has consequently been preserved uninjured. The polygonal walls may also be traced for a considerable distance. There is little, however, in the town to detain the traveller, with the exception

of the cell in the Dominican convent in which St. Thomas Aquinas taught theology. It is now converted into a chapel. An orange tree which he planted, and a well called after him, are also shown. The general appearance of Fondi, and the wild costume and sinister countenances of the inhabitants, sufficiently confirm the ill repute it has borne for many centuries, as the robbers-nest of the frontier. No two towns in Italy have contributed so many "heroes" to the army of brigands as Fondi and Itri; and the traveller will hardly be at a loss to recognize in their present population abundant evidence that the hereditary spirit wants only the opportunity to prove by practice that it is not extinct. Even the inn carries, in its sign of "*Locanda Barbarossa*" the record of an outrage perpetrated within the walls of the town, of which the inhabitants are so proud that they have placed an inscription in the church as a memorial of the event. It appears that in the 16th century, Ferdinand of Aragon bestowed the town and castle on Prospero Colonna, with the title of Count of Fondi. The widow of his kinsman Vespasiano Colonna was the Countess Giulia Gonzaga, whose beauty was so remarkable that its fame had reached even to the Turkish court. In 1534, while the countess was residing in the castle, Heyradin Barbarossa, the brother of the famous pirate Aruch Barbarossa, the usurper of Algiers, landed on the coast during the night, and attempted to carry her off by force, as a present, it is said, to Soleiman II. The clamour of the Turks roused the countess in time to allow her to escape. She jumped from the window of her bed-room, and fled in the dead of the night to the mountains, where she concealed herself until the corsairs had re-embarked. Barbarossa, disappointed of his prize, sacked and destroyed the town, pillaged the churches and tombs, and carried off several of the women as prisoners. The Turks again sacked the town in 1594; about which time it passed from the house of Colonna to the Neapolitan family of Sangro.

From different parts of the road, after

leaving Terracina, the remains of numerous Roman tombs, immense circular masses on a square base, are remarkable objects which attest the gigantic style which marked the architecture of the empire. The hilly district around Fondi, in spite of its infamous celebrity in modern times, is interesting to the classical traveller, as the *Cæcubus ager*, one of the most celebrated wine countries of the Romans;

*Cæcubum, et perlo domitiam Caleno
Tu bibes uvam. Mea nec Falernæ
Temperant vites, neque Formiani
Pocula colles.*

Mez. Od. l. 60.

Fondi is still famous for its wine, which is held in high repute throughout the kingdom, as the representative of the classic *Cæcubum*. In the neighbourhood of the town are some interesting Roman ruins, a house built on a terrace of polygonal construction, and below it a mass of wall of reticulated workmanship, still bearing the name of Varonianus, its supposed owner.

From Fondi to Itri an additional horse is required by the tariff for every pair. In returning from Naples to Rome travellers pay half a post from Fondi to Portella.

A rough and dreary pass leads to Itri, winding up the mountains amidst scenes of a forbidding and lonely aspect, which seem, both by the natural formation of the country and by the facilities of escape from one frontier to the other, peculiarly fitted to be the haunt of the brigands of both states. During the 16th century this pass was the head quarters of Marco Sciarra, the celebrated captain of banditti who has immortalised himself by the compliment he paid to Tasso,—a more honourable tribute than the great poet ever received from the selfish princes to whom he looked for patronage. It is related by Manco, that Sciarra, hearing that Tasso was on a visit at Mola di Gaeta, sent to offer him, not only a free passage, but protection by the way; at the same time assuring him, that he and his followers would be proud to execute his orders. At the

present time the road is well guarded by frequent picquets of soldiers, and there is seldom danger of adventures by the way.

1. Itri, picturequely placed on a lofty isolated hill, surmounted by a ruined castle. It is a miserable town of 4500 souls, who contend with their neighbours of Fondi for the distinction of having produced the most celebrated personages in the history of brigandage. Itri, however, enjoys the undisputed pre-eminence of being the birthplace of Michele Pezza, better known as *Fra Diavolo*, who filled so conspicuous a part in the operations of England against the French during their occupation of Calabria. Whatever excuse may be offered for the terrible policy of organising an army of brigands under such chiefs as Fra Diavolo and Mammone, it is quite certain that the chivalrous feeling which has generally been attributed to the Italian bandit of earlier times, and of which the anecdote just related in regard to Tasso is indeed an illustration, had no existence in the minds of these their successors. The horrors which marked the career of Mammone are so revolting, that the historian of the time has hesitated to record the details of facts so humiliating to our common nature; and the crimes of Fra Diavolo, though of a less fearful character, are still sufficiently expressed in the title which he earned by his atrocities; and yet these men were not only loaded with honours by the Royal family of Naples, but were liberally paid by England for their services to the Royal cause during the revolutionary struggle of 1799. Ferdinand I. and Queen Caroline, in their letters, invariably addressed each chief as "*Mio generale e mio amico*." English money was found upon the persons of their followers when they were captured by the French; and in those instances when the chiefs themselves were made prisoners their instructions were found to be in the handwriting of Sir Sidney Smith. Prior to his employment as a political agent, Fra Diavolo, with his band, held the passes from the Portella to Mola

di Gaeta, and the history of his career in this district is almost one continued series of wholesale murders, in which the French troops and their couriers were generally the victims. For two years he was under sentence of decapitation, but he always managed to escape from every prison to which he was consigned. Hence the common people, believing that none but the devil and his companions could always be invincible, gave him the name of *Fra Diavolo*. He was at length surprised and captured by a French detachment under the command of Colonel Hugo, a few days after he had landed at Sperlunga, and while he was ravaging the eastern coast and burning the villages in the name of the Queen. He was taken at Baronisi, between San Severino and Salerno, and was condemned to death. He died uttering maledictions on the Queen and Sir Sidney Smith who had sent him on his fatal enterprise.

Itri is supposed by some of the Italian antiquaries to be the *Urbs Mamurrarum* of Horace, who slept there at the house of Murena, the brother of Licinia, whom Mæcenas afterwards married; others regard the ruined village of Mamurrano beyond Mola, as marking by its name the true site of the city:

*In Mamurrarum lassl deinde urbe manemus,
Murenâ præsente domum, Capitone culinam.
Sat. l. 5.*

Some remains of polygonal walls may still be traced in the outskirts of the town. A few miles from Itri, on the coast, at the foot of Monte Migliorano, is *Sperlunga*, occupying the site and nearly retaining the name of *Spelunca*, the villa of Tiberius, where, as Tacitus has recorded, the emperor was saved by the physical strength of Sejanus from the dreadful death which the fall of the rocks at the entrance of the grotto inflicted on his courtiers.

On leaving Itri the road descends the hill amidst vineyards and forest trees. As it approaches the coast the scenery increases in beauty, in happy unison with that classical interest which becomes more absorbing in each successive stage of the approach to Naples. It is during this journey that the

traveller begins to feel that magic in the name of Italy which is so rarely experienced in the northern routes. The scenery, the climate, the luxuriant richness of the vegetation, the peculiar brilliancy of the coast, and the picturesque and broken outline of the islands and promontories, all seem to be congenial to the great names which are associated with each object of natural beauty. Shortly before reaching Mola, the road opens upon the charming bay of Gaeta, bounded on the south by its celebrated headland, covered with bright battlements and villas. In the distance, on the other side, are Ischia and Procida; and further still we may descry the blue mountains which form the eastern curve of the bay of Naples, and the well-known outline of Vesuvius. As we advance, a massive circular tower, standing on a square base in the midst of the vineyard on the right, and overhung by a carrouba tree, is a picturesque object in the landscape, and would probably be selected by the artist as a striking feature in every view of the bay from this road, even if it did not possess a higher interest as the *Tomb of Cicero*. This massive sepulchre too closely resembles the other buildings of the same kind whose remains are still traceable on the Appian to leave any doubt as to its real purpose; it consists of two stories above an immense square base, and is surmounted with a small lantern with windows. On the hill above the road some vestiges of foundations may still be traced which probably mark the site of the temple dedicated by Cicero to Apollo; and on the shore, as we shall presently see, considerable remains still exist to denote the position of the Formian villa. The intervening space is now covered with wood and vineyards; and the locality seems so truly to answer to the description of Plutarch, that classical enthusiasm may be pardoned for accepting the tradition which supposes this tower to be erected on the spot where the tribune and centurion overtook the litter in which the illustrious orator was escaping to the sea side. In spite, however, of the apparent pro-

babilities in favour of this building, it has suffered from the scepticism of the antiquaries, who have suggested that the square ruins on the hill above the road are more probably the remains of the tomb. Tradition, however, in most instances a better authority, has given this tower the name of Torre di Cicerone; and none but a professed Italian antiquary would desire to unsettle a faith so ancient and so interesting, on the very spot which is filled with recollections of the brightest spirit which shed its lustre on the most glorious era of Roman history.

The little village of *Castellone di Gaeta* is supposed to mark the precise site of Formiæ, the capital of the Læstrygones, and the well-known scene of the inhospitable reception of Ulysses. Some portions of its ancient walls and a gateway may still be traced. The *Villa di Caposele*, formerly the property of the accomplished prince of the same name, is now converted into an hotel, which few travellers will pass by when they know that it stands on the site of Cicero's Formian Villa, and has, besides, many substantial recommendations of another kind, as one of the best inns on this route.

1 *Mola di Gaeta*. (*Inns*: the Villa di Cicerone at Mola, also good and well placed, kept by Giordano the late owner of the Villa di Caposele; *Albergo della Posta*, indifferent.) In the former Pope Pius IX. passed a night incognito on his flight from Rome in 1849. As the prices at the Mola inns have been frequently complained of as too high, it may be well to make a bargain beforehand. The baggage of travellers, in spite of the previous search at Fondi, is again examined here, and the passports are *viséed*.

In travelling from Naples to Rome an extra horse is required by the tariff from Mola to Epitaffio, for which 10 grani are charged.

The Formian Villa of Cicero. The ruins in the grounds of the Villa Caposele are the chief objects of interest at Mola. This villa, surrounded by gardens filled with orange and lemon groves, is an episode in the history of

Italian inns. Its painted apartments have an air of refinement seldom met with in a locanda, and the situation is so beautiful that it can hardly be a matter of surprise that many travellers are induced to make it their resting place for a day or two, devoting a portion of that time to a visit to the interesting town and promontory of Gaeta. The scene from its terrace is one of those rare prospects which can scarcely be described, and certainly can never be forgotten by those who have enjoyed it even in a passing visit. There is perhaps no landscape in this sweet southern land which presents so many features of perfect beauty. Below the terrace, the gardens are filled with masses of reticulated work, which are supposed to have been the baths of the Formian Villa, the favourite residence of the great orator, the scene of his political conferences with Pompey, and the calm retreat in which he enjoyed the society of Scipio and Lælius. It is consolatory to the traveller to find among the perpetual misnomers of the antiquaries, that, however much doubt may have been raised as to the precise purposes of these ruins, there can be none as to the leading features of the locality. The lapse of two thousand years has not altered the majestic mountains which surround the bay; the sea still washes the bright sandy beach upon which the illustrious philosopher loved to ramble; the Etesian breezes during the summer season are still as grateful as when Plutarch wrote his description of the spot; and the "plantations and shady walks," which witnessed the closing tragedy when the great champion of freedom fell beneath the sword of the tribune whose life he had saved by his defence, are not without their representatives. Independently of these associations, the bay of Gaeta recalls the well-known descriptions of Homer, Virgil, and Horace. Local attachment has not been backward in reconciling the scenery of Mola with that mentioned in the Odyssey, and even the fountain of Artacia, where Ulysses met the daughter of Antiphates king of the Læstrygones, is identified with one still

The position of Gaeta is extremely flowing. The wine of the neighbourhood, so celebrated by Horace, has not lost its superiority.

Quamquam nec Calabræ mella ferunt apes,
Nec Læstrygoniæ Bacchus in amphorâ
Languescit mihi.

HOR. *Od.* iii. 16.

A pleasant excursion of five miles along the shores of the bay, which abound everywhere with the ruins of Roman villas, brings us to GAETA.

La cittade, a cui commise
Il pietoso figliuol l'ossa d'Anchise.
ARISTO, xliii. 149.

Gaeta lies off the high road, but travellers will not regret the time devoted to the visit. The port and promontory, to which Virgil has given an immortal interest as the burial place of the nurse of Æneas, are picturesque objects from all parts of the surrounding country :

Tu quoque littoribus nostris, Æneia nutrix,
Æternam moriens famam, Caieta, dedisti ;
Et nunc servat honos sedem tuus.

ÆN. vii. 1.

In the history of Italian freedom after the fall of the Roman empire, Gaeta was one of the three Greek municipalities which became the refuge of the civilization of Rome. Amalfi, Gaeta, and Naples subsequently advanced to independence on the ruins of the Eastern empire, and the imperial power at Constantinople was too enfeebled to offer opposition to the change. Their chief magistrate bore the title of doge ; their wealthy merchants had ships and settlements in the great ports of the Levant, and laid the foundation of the commercial prosperity of the Italian republics of later times. The bluff promontory of Gaeta, united to the main land by a low and narrow isthmus, strengthened by walls, and backed by the difficult defiles of the Cæcuban mountains, gave to this ancient settlement that natural strength which has made it in our own times the key-fortress of the kingdom. The city consequently survived the invasions of the Lombards and the Saracens, and did not lose its liberty until the 12th century, when it was absorbed, along with the other free cities of Southern Italy, in the magnificent conquest of the Normans.

beautiful, and its rich orange, lemon, and citron groves give it a peculiarly southern character. It is the chief city of the 4th distretto of the Terra di Lavoro, and the seat of a bishopric. It has a population, including the garrison, of nearly 12,000 souls. The *Cathedral*, dedicated to St. Erasmus, contains the standard presented by Pius V. to Don John of Austria, the commander of the Christian army at the siege of Lepanto. The celebrated column with twelve faces, on which are inscribed the names of the twelve winds in Greek and Latin, is one of the most curious monuments in the town. On the highest point of the promontory is the picturesque circular monument which forms so conspicuous an object from the high road between Itri and Mola. It is proved by the inscription to be the tomb of L. Munatius Plancus, and is now known as the *Torre d'Orlando*. The other antiquities of Gaeta are the remains of the amphitheatre and theatre, the vestiges of a temple, and the villas of Scaurus and of Hadrian. The beauty of the women is very striking, and their light brown hair contrasts singularly with the black colour which is so peculiar a characteristic of female beauty in other parts of Italy. The *Citadel* of Gaeta is perhaps the first object which will engage the attention of the traveller, since it has always been one of the strongest positions in the southern half of the peninsula, and is still the key of the kingdom of Naples. In the brief but decisive struggle between Alfonso of Aragon and René of Anjou, Gaeta was besieged by Alfonso, who justified his surname of Magnanimous by refusing permission to his engineers to load their guns with stones taken from the villa of Cicero, declaring that rather than destroy the house of the great orator his artillery should remain useless. After the capture of the city and fortress by Don Pedro of Aragon, the castle was enlarged by Alfonso ; and the fortifications were subsequently strengthened by the addition of some important outworks. During the invasion of Naples by the French army of Louis XII. in 1501, Gaeta

was obliged by the distressed circumstances of Frederick of Aragon, to surrender without striking a blow. In the war which then arose out of the perfidious partition treaty of Grenada, it was the last stronghold of the French, and was besieged and captured by Gonsalvo da Cordova, after the memorable battle of the Garigliano in 1504. In more recent times it has been the scene of hostilities scarcely less important in their consequences. In 1784 it was besieged by the Spaniards under the Duke di Liria and Carlo Borbone, and dishonourably surrendered by the Count di Tattenboch. In the French invasion of 1798, the fortress, commanded by the Swiss General Tschudy, surrendered at discretion to the army of General Rey; an event so disgraceful that it is generally regarded as an act of treachery, for the garrison contained 4000 soldiers, 70 cannon, 12 mortars, 20,000 muskets, and supplies for a year. After the treaty of Aix-la-Chapelle the fortifications were again strengthened, and the citadel was enabled to sustain the memorable siege of 1806, which is so well known to Englishmen from the operations of our navy on the coast in support of the besieged. At the approach of the French army under Massena, the feeble regency of Naples engaged to give up all the fortresses of the kingdom. The citadel of Gaeta was commanded by the Prince of Hesse Philipstadt, who answered the summons of the regency by saying that he should disobey their commands for the higher commands of honour and of war. The prince, assisted by the operations of the English fleet upon the coast, was enabled gallantly to hold out until the fall of Seylla in July 1806; and on the 18th of that month, after ten days continued firing, the fortress honourably capitulated. The history of Gaeta after the peace was again indirectly connected with England, the governor being Gen. Joseph Edward Acton, who married the sister of the Princess of Hesse Philipstadt, and was the brother of Sir John Acton, the English prime minister of Naples. The palace of the governor, which was so long the residence of

Pius IX. in 1850, presents nothing to require description. In the tower of the citadel is the tomb of the Constable de Bourbon, who was killed at the capture of Rome in 1527.

About 30 miles S. W. of Gaeta are the islands of Ponza, Palmarola, and Zannone, with some smaller rocks called La Gabia, Chiana di Mezzo, Scoglio Grande, Le Botte, &c. They all belong to the district of Gaeta, and comprise a total population of 1500 souls. *Ponza*, the largest of the group, is the Pontia of Livy, which received the thanks of the senate for its devotion to Rome in the second Punic war. It is, however, more interesting as the spot on which many of the early Christians suffered martyrdom during the reigns of Tiberius and Caligula. It gives name to the celebrated naval victory of June 14th, 1800, in which the fleet of Frederick of Sicily, under Conrad Doria, was defeated by that of Robert, Duke of Calabria, under Roger Loria. *Palmarola* is the ancient *Palmaria*; and *Zannone* has also preserved without much change its Roman name of *Sinovia*. *Ponza* figures in our naval history as the scene of one of the most spirited achievements of the last war. The island was occupied by the French, and its possession being considered important to our operations on the coast, Capt. Napier, having under his orders the *Thames* and the *Furieuse*, ran into the small mole, which was strongly defended and bristling with cannon, and captured the island without the loss of a man, before the enemy could recover from the panic produced by so daring and unexpected an intrusion. It is perhaps unnecessary to inform the traveller that the officer who conceived and executed this gallant affair is the present Admiral Sir Charles Napier, who bears the title of Count of Ponza, conferred upon him by Ferdinand I., in honour of his conquest. This group of islands is highly interesting to the geologist, who may perhaps be induced to make an excursion from Gaeta for the purpose of examining their formation. They have been described by Brocchi, the celebrated Italian geologist, and by

Mr. Powlett Scrope, who first made known their volcanic structure to the scientific men of Great Britain. Zannone, the island nearest to Gaeta, is described by Brocchi as being composed chiefly of transition limestone covered with trachyte; the limestone becoming dolomite at the point of contact. The other islands are entirely volcanic, although no trace of a crater has yet been discovered, and there is no record or tradition of an eruption. Mr. Scrope considers the projecting masses in the five sections of the cliffs of Ponza as a proof that the island was formerly united to Zannone with the small intermediate rock of La Gabia. Ponza is composed of prismatic trachyte, accompanied by a semi-vitreous conglomerate, enclosing trachytic fragments, which have been converted in some cases into obsidian, in others into pearlstone or pitchstone porphyry. On this conglomerate the trachyte rests in considerable masses. One of them, the Punta della Guardia, on the southern extremity of the island, estimated by Mr. Scrope at 300 feet in thickness, is considered by him to be mineralogically distinct from common trachyte, and he therefore proposes to call it greystone.

South of Gaeta, and about midway between this group and Ischia, are the islands of Ventotene and San Stefano, with a population of 750 souls, dependent upon Ischia, and belonging to the district of Pozzuoli. *Ventotene*, the ancient *Pandataria*, is the island in which three princesses of imperial Rome suffered the punishment of exile. Julia, the only daughter of Augustus, the beautiful but dissolute wife of three husbands, Marcellus, Agrippa, and Tiberius, was banished by her father to this island, on account of her debaucheries. Her daughter, Agrippina, the magnanimous wife of Germanicus, was banished to the island by Tiberius, and allowed to perish by starvation. Another celebrated woman, Octavia, the daughter of Claudius by Messalina, and the divorced wife of Nero, was banished to the island by her rival, the Empress Poppæa, who compelled her to com-

mit suicide by opening her veins, and then ordered her to be beheaded, that she might witness the death features of her rival.

Leaving Mola di Gaeta for Naples, the road enters upon the wide and deserted plain of the Garigliano. The bridge over the little stream which the road crosses near Mola was the last point at which the French ineffectually attempted to rally after their disastrous rout on the banks of the Garigliano in 1503. As we traverse the plain, the broken arches of an aqueduct are seen stretching across the marsh, and the road at length passes close to the theatre and the fine amphitheatre which mark the site of the famous city of MINTURNÆ. The marshy swamps have evidently undergone little change since the day when Marius concealed himself among their rushes from the pursuit of Sylla; and the memorable exclamation of the mighty Roman, *Homo! audes occidere Cuium Marium?* will not fail to command respect for the ruins of Minturnæ as long as one stone remains upon another.

The memorable Battle of the Garigliano, which has given so great an interest to this plain, was fought Dec. 27, 1503, on the right bank of the river, a short distance above the point where it is crossed by the present road. The original position of the French was not far from the road. They occupied the right bank of the river, which is considerably higher and less marshy than the left, among whose swamps the Spanish army under Gonsalvo da Cordova remained encamped for fifty days, exposed to all the miseries of the rainy season, awaiting the attack with a constancy of purpose which contrasts strongly with the impatience of the French, upon whom the climate had begun to exercise its fatal influence. The French made some show of an attack by carrying a bridge across the river from their position, but it was productive of no important result, and is only remarkable as the scene of one of the most chivalrous exploits of the Chev. Bayard, who is said to have defended it singlehanded against 200 Spanish cavalry. Gonsalvo at last threw a

bridge across the river at Sujo, and surprised the French in their position. The rout was instantaneous. The French, already worn out with sickness, fled across the plain, to make their final stand, as we have seen, at the bridge of Mola; and Gonsalvo da Cordova at the close of the day was the undisputed master of the kingdom. Among the most remarkable incidents of this battle was the death of Pietro de' Medici II., who, after being expelled from the sovereignty of Florence, had become a follower of the French camp. Pietro, at the first rout of the army, embarked at the mouth of the Garigliano with four pieces of cannon, which he hoped to carry to Gaeta, but the crowd of fugitives who rushed into the boat was so great that it sunk, and all on board perished.

1. Garigliano: A post station. The River Garigliano is crossed by a handsome suspension bridge, erected in 1832, the first of the kind constructed in Italy. The effect produced by this scientific work, contrasted with the dreary plain and the ruins of Minturnæ, is perhaps too modern to be pleasing. The Garigliano is the most important river of the kingdom. As the ancient Liris it separated Latium from Campania; and its sluggish stream was noticed by many of the poets:—

Non rura, quæ Liris quietâ
Mordet aquâ, taciturnus amnis.
HOR. OD. 1. 31.

Before crossing the river, the modern road quits the Appian, which may be traced along the sea shore to *Mondragone*, a village of 2350 souls, marking the site of Sinuessa, memorable in the journey of Horace, who there met Virgil and his other friends:—

Namque
Plotius, et Varius Sinuessæ, Virgiliusque
Occurrunt; animæ, quales neque candidiores
Terra tulit, neque quis me sit devinctior alter.
O qui complexus, et gaudia quanta fuerunt!

An additional horse is required by the tariff for every pair from Garigliano to Sant Agata. A toll of 2 carlini is paid for each horse in passing the suspension bridge.

The road from Garigliano to Sant'

Agata passes over a tract marked by the richest cultivation, and presenting some interesting combinations of picturesque and homely scenery. }

1 Sant' Agata. (*Inn*: La Posta; two houses, belonging to the same proprietor, one of which is frequently made the sleeping place of the vetturini between Terracina and Naples. The *Casa Nuova* is clean, well served, and extremely moderate.) About a mile from Sant' Agata, prettily situated among the hills, is *Sessa*, a considerable town, including, with the neighbouring casali, a population of 16,300 souls. It represents the Suessa of the Aurunci, who were compelled to abandon their first settlement on the extinct crater of Rocca Monfina. An agreeable walk leads from the inn at Sant' Agata to Sessa, where travellers will find the ruins of an ancient bridge, still called Ponte Aurunca, an amphitheatre, inscriptions, and other antiquities, particularly in the Vescovado, which contains a mosaic pavement and other antique fragments; in the church of S. Benedetto, where there are extensive vaults supposed to be the remains of a Roman reservoir; and in the monastery of S. Giovanni, where there is a crypto-porticus, remarkable for the large size of the stones with which it is built. The hill on which Sessa is situated is a mass of volcanic tufa, which is known to cover a more ancient city, for the amphitheatre and numerous painted chambers were discovered beneath it. In the bed of the neighbouring rivulet two streams of lava may be recognised, both of which may be traced to the extinct volcano of Rocca Monfina, lying about midway between this road and that from San Germano, and noticed in our account of that route. From these circumstances there can be no doubt that this volcano has been active since Campania was inhabited, although there is no historical account or even tradition of the fact. Sessa is the birthplace of Agostino Nifo, better known as Augustine Niphus, the learned metaphysician of the 16th century, celebrated for his commentaries on Aristotle.

An additional horse is required

from Sant' Agata to Sparanisi every pair.

Leaving Sant' Agata, we pass through the little village of Cascano, situated on the ridge of Monte Massico, extending from the hills of Sessa in a southerly direction to Mondragone, and preserving the name of that celebrated tract which the Latin poets have made familiar by their praises of its wines :—

Est qui nec veteris pocula Massici,
Nec partem solido demere de die
Spernit.

HOR. *Od.* l. 1.

The district, famous as the Falernus Ager, is considered by Dr. Cramer, from the accounts of Livy and Pliny, to be the tract extending from the Massic hills to the Volturno, and including therefore the neighbourhood of Mondragone, near which was the Faustianus Ager, in which the choicest Falernian was produced. The vineyards now producing the best Falernian are in the hands of Messrs. Cotterell and Co. the English bankers, of Naples.

Near the Torre di Francolisi the road crosses the Savone, the Piger Savo of Statius, which has its origin in the chalybeate waters of Teano.

1 Sparanisi: A post station. Soon after leaving this, the road from Rome through Frosinone and San Germano, described in the preceding Route, falls into this road. Before reaching Capua we cross the Volturno, the ancient Vulturinus, a considerable stream frequently mentioned by the Roman poets for the rapidity and strength of its current. As Capua is a fortified town, the formality of having the passports *viséed*, even though the traveller be merely passing through it, is required. A toll of 4 ducats is demanded for a close carriage, and of 2 for an open one.

1 CAPUA. (*Inns*: La Posta, indifferent very dirty and ill kept, and to be avoided by strangers; it is chiefly resorted to by military men. La Festa and Belvedere, bad and dirty.) The name of Capua generally misleads the traveller into the belief that this town represents the celebrated Campanian city of that name. It does not, however, stand on the site

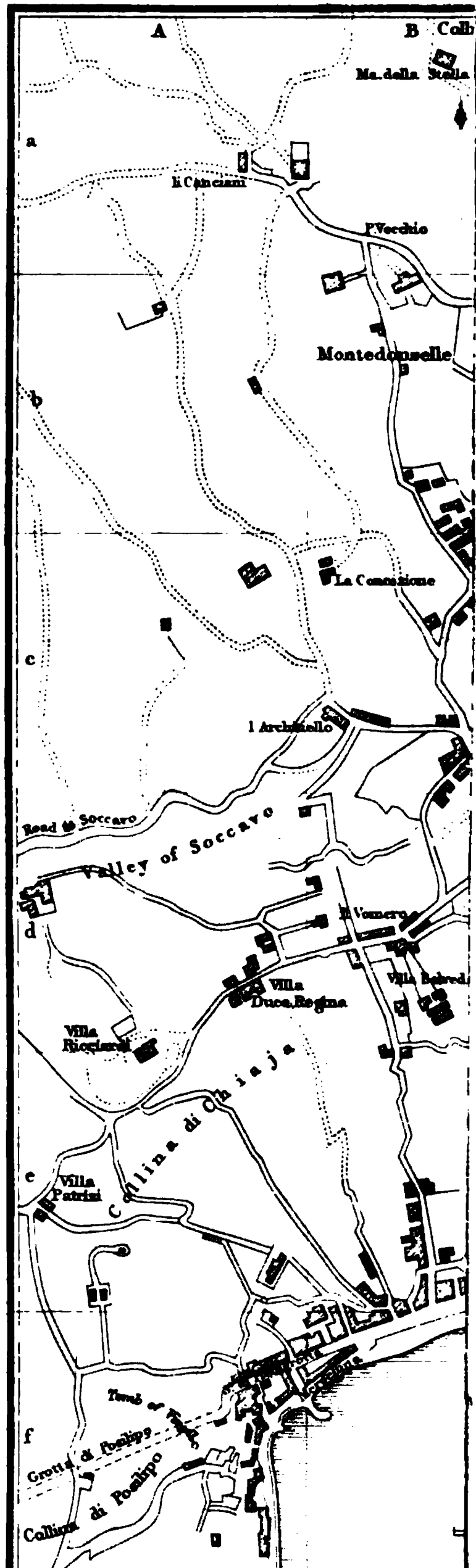
of ancient Capua, but on that of Casilinum, well known for its gallant defence against Hannibal. The position of ancient Capua is to be sought at Santa Maria, about 2 miles distant, described at page 59.

Modern Capua was built in the 9th century. It stands on the left bank of the Volturno, which forms so extensive a curve as to surround at least two thirds of the town. It is the seat of an archbishopric, and has a population of 8700 souls. It was first fortified in 1231 by Fuccio Fiorentino, the contemporary of Niccolo di Pisa. In the last century the fortifications were reconstructed and enlarged by Vauban on the modern system, of which he may be said to have been the founder. It now ranks as one of the three military stations of the first class in the kingdom; but it was proved during the French invasion that it can make no permanent resistance. There is nothing of any interest to detain the traveller in the town, except the Gothic cathedral, which has preserved some granite columns of unequal size from the ruins of ancient Casilinum. In the subterranean chapel are a Pietà and an Entombment by *Lorenzo Vaccaro*, the pupil of Bernini, to whom they have been erroneously attributed by some former tourists. The church of the *Annunziata*, supposed to be built on an ancient temple, has some bas-reliefs in its walls. Under the arch of the *Piazza dei Giudici* are preserved numerous ancient inscriptions.

There are two roads from Capua to Naples; one through Santa Maria di Capua and Caserta, described in Route 47; the other through Aversa, which is the post road. There is also the railroad through Caserta.

The country by the Aversa route to Naples is a continued vineyard. It is marked by its extraordinary fertility, and is reputed to be one of the richest in Europe. The road, however, is seldom in good condition.

1 Aversa, the last stage to Naples. This well-built town of 16,000 inhabitants, was founded by the Normans in 1030. It has acquired considerable



celebrity for its lunatic asylum, called the Maddalena, established by Murat, and capable of containing 500 persons. This institution, under the direction of the celebrated Chevalier Giovanni Maria Linquiti, was one of the earliest to throw aside restraints, and to rely on moral influences founded on the basis of occupation and amusement for the cure. It was more interesting a few years ago, before the barbarous practices of the dark ages were abolished in other countries, than it is now, when the more recent system of England has left it somewhat in the back-ground in regard to modern improvements. The Celestine convent of San Pietro da Morrone at Aversa is memorable in Italian history as the scene of the murder of Andrew of Hungary, the husband of the unfortunate Queen Joanna I., by whose supposed connivance he was called out of his bed to receive pretended tidings of great urgency from the capital, and strangled by the conspirators in the garden of the convent.

About 2 miles from Aversa is the village of *S. Elpidio*, where some ruins still mark the site of the Oscan city of Atella, celebrated in the history of Roman literature for the satirical farces called the "*Fabulæ Atellanæ*," which were represented in the Oscan language on the Roman stage long after the Latin was the prevailing idiom. These farces are supposed to have been the prototypes of the performances in the theatre of San Carlino which are so popular in Naples at the present day; and the Neapolitan *Pulcinella* is regarded as the lineal descendant of the Oscan Maccus, so well known by the Pompeii paintings. The pedigree of the immortal Punch may therefore date from an antiquity more remote than Rome itself. The wine of Aversa, called the *Asprino*, so nearly resembles champagne that it not only passes for it in Italy and in the Levant, but French corks are imported in order to complete the deception. It is produced by the vineyards which cover nearly the entire plain from Aversa to Monte Barbaro.

On leaving Aversa, the road con-

tinues to traverse a highly fertile country, but it is so flat that it commands no view from the bay, and Naples is not seen until we are close upon the barrier. This is frequently a source of much disappointment to the traveller, who expects to enjoy some distant view of its incomparable scenery.

For the last mile or two of the approach to Naples the stranger will observe at almost every step some indication of a people differing altogether from any he has yet seen. The costumes, the vehicles, the harness of the horses, and their head-gear of flowers and ribbons, are unlike anything else in Europe. As he draws nearer to the city, the beggars and mountebanks who throng the road to reap the first fruits of his compassion begin to make their appearance. Their arts and devices are almost beyond the power of description; and the *mimica* of the ancients may be recognised in the signs and gestures which constitute so large a portion of the unwritten language of the Neapolitan populace. Assumed idiotcy is seen exhibiting all the painful features of mental disease side by side with the professed juggler, playing a tune upon his chin or tumbling head over heels by the side of the carriage. There is hardly a form of mendicancy which does not greet the traveller on his arrival; and we notice the fact thus early, in order to give timely warning that it is the profession of a very large proportion of the population of Naples.

At *Capo di Chino*, whence the road is carried down a deep cutting in the tufa hill, the other road from Capua through Caserta falls into this route. The custom-house is on the summit of this hill, and fees are again necessary to prevent a vexatious examination of baggage. Passports are demanded at the city gate, and another fee is required by the officer, who usually propitiates the traveller by the remark that it is the last time he will have to pay. He will, however, have learnt by this time that there is no country in which so many devices are practised for extorting money. Indeed the st-

pression of the brigands on the road has been humorously attributed to the desire of the Neapolitans to have a more equable distribution of the spoil.

The passports must be left at the gate and the traveller is requested to name the hotel at which he intends to stop; he then receives a printed receipt (*biglietto*), containing an account of certain formalities, which we have described in the Preliminary Information at the commencement of this work.

The city is entered by the suburb of San Giovanniello, and by the Strada Foria. The first objects which attract attention are the immense building called the Reale Albergo de' Poveri, and the Orto Botanico. The Strada Foria terminates in the Largo delle Pigne (in Naples, the Square or Piazza of other Italian towns is called the Largo). In this space is the extensive edifice originally designed as the palace of the University, and now known all over Europe as the Museo Borbonico. We there enter the celebrated street called the Strada di Toledo, the main artery of Naples, and, as Matthews calls it, "the very Paradise of pickpockets." The Toledo and the Strada Foria divide the city into two nearly equal portions: that on the left hand, towards the sea, is the old city; that on the right, between the streets and the hills, is comparatively modern. Travelling carriages are compelled by the police regulations to drive through the principal streets at a foot pace, so that the visitor has an excellent opportunity of observing the medley of strange sights which surprise every one who passes for the first time through the tumultuous confusion which prevails in all the leading thoroughfares. His attention is divided between the first appearance of the city and the miscellaneous throng whose daily life is spent in the open air and the open streets, where the scribe is seen inditing his letters by the side of a lemonade pagoda, and half the thoroughfare is occupied by the pans and dishes of the chestnut roaster and the sausage seller, frying their commodities over charcoal fires. "Naples, in its interior," says Forsyth,

"has no parallel on earth. The crowd of London is uniform and intelligible; it is a double line in quick motion; it is the crowd of business. The crowd of Naples consists in a general tide rolling up and down, and in the middle of this tide a hundred eddies of men. Here you are swept on by the current; there you are wheeled round by the vortex. A diversity of trades dispute with you the streets. You are stopped by a carpenter's bench; you are lost among shoemakers' stools; you dash behind the pots of a macaroni stall; and you escape behind a lazzarone's night basket. In this region of caricature every bargain sounds like a battle. The popular exhibitions are full of the grotesque, and some of their church processions would frighten a war horse."

From the moment of his entry into the city the traveller should be on his guard against the *pickpockets*, who are the most expert in Europe. He should carry his handkerchief in an inside breast pocket, for it is impossible in Naples for a man to carry anything in a tail pocket with safety. The side pockets of ladies' dresses are also especially dangerous, as many of our countrywomen have discovered to their cost in going to the English chapel on Sundays. Many of these pickpockets are young children, who are regularly trained for the purpose.

1½ NAPLES. The half post is an additional tax, in honour of its being a royal post.

Inns. The *Gran Bretagna*, formerly kept by Buonacorsi, and at present by S. Melga, brother of the landlord of the Europa at Rome, and formerly master of the Crocelle, is now, perhaps, the best hotel in Naples. It is situated on the Chiaja, opposite to the Villa Reale. Its windows command a fine view over the Bay and the distant mountains of Castellammare and Sorrento. It has just been newly fitted up, several bachelors' rooms have been added, and a fixed rate of charges adopted. The charge for bachelors' rooms is from 8 to 10 carlini (2s. 8d. to 3s. 4d.) daily, during the season (from January to Easter); and

6 carlini afterwards. The charge for the table d'hôte is 10 carlini; breakfast in the coffee-room 4 carlini; dinners in apartments 12 carlini; service 2 carlini a day. The *Vittoria*, also on the Chiaja, opposite the entrance to the Villa Reale; a large and well managed establishment, and not inferior, except in situation, to the Gran Bretagna. The *Crocelle*, well situated also, and commanding a fine view over the eastern part of the Bay, including Vesuvius and the line of coast to Castellammare. The *Crocelle* has fallen off, since its former proprietor has removed to the Gran Bretagna; and complaints have been made of the insufficiency of the table d'hôte and attendance. Separate rooms during the season are from 8 to 10 carlini a day; a small sitting-room and bedroom, 18 carlini, breakfast, 4 carlini; the table d'hôte, 8 carlini. *Hotel des Etrangers*, on the Chiatamone, with a table d'hôte; a recent hotel, well situated, and highly spoken of for reasonable charges and an obliging landlord, who has been a courier in English families. His wife, an Englishwoman, was formerly a lady's maid in the Duke of Newcastle's family, and has introduced many English comforts into the establishment. *Isole Brettaniche* in the *Vittoria*, also well spoken of. *Hotel de Bellevue* on the Chiaja; second rate, though well placed. *Albergo della Villa di Roma*, at the Santa Lucia; a celebrated house for suppers during the summer, the tables being laid on a terrace by the sea side, commanding a noble view of the bay and of Vesuvius; the charges, however, are rather high. *Hotel de Russie*, also at the S. Lucia; a good situation, much frequented by Germans. *Hotel des Princes*, at the Santa Lucia, with a table d'hôte, said to be comfortable and moderate. *Hotel de Genève* on the Medina, a new hotel which promises well. *Hotel de France*, on the Largo del Castello; said to be moderate. *Hotel New York*, in the Strada Piliero, frequented by seafaring men. *Speranzella*, in the street of the same name, in the heart of the city, kept by Giuseppe Jorio, called sometimes the

commercial house, and, notwithstanding its bad situation in regard to the view, much frequented by foreigners and commercial travellers; it is moderate in its charges. The great hotels of Naples are reputed to be the dearest in Italy; dinner costs 12 carlini in winter and spring, and 10 in summer; servants' board, 8 carlini a day. In winter and spring, the best apartments cost from 120 to 150 ducats a month, and in summer from 60 to 80. By the day the ordinary charge is 3 ducats; but travellers must not expect to obtain rooms in the first hotels for a single day during the season. These prices are no doubt too high, but the comforts they insure are certainly proportionate. In the second rate inns, which are those generally frequented by foreigners, the charges are considerably less; but their general management, particularly in regard to domestic matters and to the style of living, is much inferior.

Passports and Police. As soon as the traveller is settled in his hotel, he should attend to the formalities specified in the *biglietto* or printed receipt delivered to him at the barrier in exchange for his passport. The simplest plan is to hand it over to the landlord, who will take care that all the regulations are fulfilled without further trouble to the traveller.

Private lodgings. The best are in the Santa Lucia on account of the fine view, on the Chiaja, and in the Largo di Castello. Furnished apartments for a large family cost from 100 to 150 ducats a month. The expense of living is double in winter, and altogether higher than in Rome. Krohn's *Maison Meublée* on the Chiaja is said to be an excellent lodging-house; there is a *traiteur* in the establishment.

Trattorie. Della Villa di Napoli, in the Largo del Palazzo (48); Corona di Ferro, in the Strada Toledo (218); Villa di Roma, at Santa Lucia; De la Ville de Paris, a French house in the Strada Toledo (210). Dinner sent to the private lodgings of the visitor costs from 6 to 8 carlini a head. In the trattoria, dinner is served either *à la carte* or by the dinner. By the *carte*

the price varies, of course, according to the choice; but a very tolerable dinner, including dessert and ordinary wine, may be had at any trattoria for 6 or 8 carlini (2s. and 2s. 8d.) a head. The oysters of the Lake of Fusaro, which are sold at the stalls at Santa Lucia, are among the delicacies of Naples.

Cafés. The Café of the Ville de Paris, mentioned above, is one of the best. A cup of coffee costs 3 grani; cup of chocolate, 6 to 8 gr.; breakfast, 2 to 3 carlini. *Ices.* The water of Naples is generally cooled with frozen snow, and so necessary is this article to the people that the shops, like those of the apothecaries and bakers, are exempted from the law which compels all others to be shut on religious festivals. During one of the political disturbances of Italy, a minister is said to have declared that he would not answer for the tranquillity of the people if they were not regularly provided with their iced snow. The *mattoni* (bricks) of iced chocolate, so called from their form and colour, and the round ices called *bombe*, are highly esteemed. For the Neapolitan confectionary, the French shop opposite the theatre of San Carlo is in great repute.

Climate. The climate of Naples is humid, and the scirocco is severely felt. In the mean annual temperature, in the annual and daily range, and in the mean variation of successive days, Naples is far inferior to Rome as a residence for consumptive patients, and the distribution of temperature in the different months is more unequal than at Nice or Rome. Sir James Clark considers Naples altogether an unsuitable residence for pulmonary invalids. He says, "The autumn and winter are generally mild, and the spring is subject to cold, sharp, irritating winds, rendered more trying and hurtful to invalids by the heat of a powerful sun. Consumptive patients should certainly not be sent there; the qualities of its climate sufficiently mark it as a very unsuitable residence for this class of invalids; and to the list of its defects must be added that of its topographical position, which affords no proper place for exercise with-

out such exposure as would prove highly injurious to delicate invalids. For chronic rheumatism the climate is certainly inferior to that of Nice and Rome. Naples is, however, well suited as a winter residence for those who are labouring under general debility and deranged health, without any marked local disease. With respect to choice of situation, invalids, with whom a warm and rather close atmosphere agrees, will find themselves best in the Borgo di Chiaja, Vittoria, or Chiatamone. For patients labouring under nervous dyspepsia and for nervous invalids generally, the Largo del Castello, Pizzofalcone, and Santa Lucia afford more favourable residences. Of the situations frequented by strangers, the Borgo di Chiaja and Chiatamone afford altogether the best residences for pulmonary invalids." The local physicians generally recommend those parts of the city which are further removed from the sea, where the climate is considered to be less active and more constant. These situations are in the neighbourhood of the Strada Foria, near the Capuchin convent of Sant' Efrem Vecchio, and the Suburb of San Giovanniello; but all these are at some distance from the ordinary localities of English visitors. The water frequently produces diarrhoea for the first week, and caution is generally recommended in the use of ices, fruit, and all the effervescent and acid wines. The best water is said to be that of the Fontana del Leone at the Mergellina; F. Medina, near the Largo del Castello; and the F. di San Pietro Martire.

Physicians. Dr. Strange; Dr. Bishop, 59. Vico Carmenelli, Chiaja; Chevalier de Rivaz, physician to the French embassy; Chevalier Ronchi, physician of the Court; Dr. Vulpes. Dr. de Rivaz, has made the mineral waters of Ischia his study for upwards of 20 years, and resides at the Baths regularly from May to September.

Surgeons. Mr. Roskilly, long resident at Naples as an English surgeon; Mr. Jackson, also an English surgeon; Signor Della Cattolica, surgeon accoucheur; Signor De Pompeis, dentist

The *Farmacia* of the British legation is at 259, Chiaja. English drugs are also to be obtained at Barber's British Bazaar, 49, Largo S. Ferdinando.

British Legation. The Hon. Sir William Temple, K. C. B., Minister Plenipotentiary.

Consul. Capt. Gallwey, R. N., 38, Palazzo Calabritto. **Vice-Consul.** Mr. L. J. Barber.

Bankers. Baron C. M. de Rothschild, Palazzo Policastro Strada Ferlandina; Messrs. Cotterell, Iggulden, and Co., at the entrance of the Villa Reale; Messrs. Cumming, Wood, and Co., 46, Strada Guantai Nuovi; Messrs. Degas and Son, 53, Calata Trinita Maggiore; Messrs. Dpbree, Maingy, and Co., 4, Vico Travaccari; Messrs. Routh and Co., Palazzo Partanna, S. Caterina; Messrs. Turner and Co., 64, Strada S. Lucia.

Post Office. The Foreign mails formerly arrived and departed three times a week; but they are now more frequent, in consequence of the increased number of steam vessels. The English letters are always received by the French mail packets, which arrive from Marseilles on the morning of the 5th, 15th, and 25th of every month, and leave on the same day for Malta and the Levant. The same packets take the letters for England on their return to Marseilles, which takes place on the 8th, 18th, and 28th of every month. In addition to these packets, the mail by land leaves Naples for Rome every day in the week except Mondays and Sundays. All foreign letters sent by the land route must be paid; but prepayment is not necessary for the interior of the kingdom, or for Sicily. The office is open from 9 to 12 A.M. and from 4 to 8 P.M.; in summer the afternoon attendance is from 5 to 9. Strangers receive their letters more regularly if they are directed to the care of some banker or other resident. There is a *petite poste* for the city and suburbs. As a general rule, letters should not be intrusted to a valet-de-place for the purpose of being posted. To secure their safety, the visitor will do well to take them to the office and prepay them himself. Letters

from England, not addressed to the care of a banker, should be plainly and legibly directed, and *envelopes* should be avoided in all cases, as they are generally charged double in the Italian post-offices.

English Church. The Church of England service is performed twice every Sunday in the Palace of the Consulate. The church is supported partly by an allowance from the Foreign Office, and partly by the contributions of travellers. The chaplain is the Rev. Giles Pugh, M. A.

Teachers of Languages. Mr. John A. Manning, 23, Vico Salata, an Englishman, resident in Naples for 28 years, and married to an Italian lady; Signor Pedrana, 55, Strada Ascensione a Chiaja; Signor Trilli; to be heard of at the Bank of Cotterell and Co.

Teachers of Music. Mr. J. A. Manning, 23, Vico Salata; Signor Lanza, 71, Largo Castello; Signor Festa (violin), 211, Toledo; Signor Consalvo (singing), 58, Strada Ascensione a Chiaja.

Reading Rooms. The British Library and Reading-room on the Chiaja, No. 267, well situated, opposite the Villa Reale, with a very tolerable circulating library. This establishment deserves encouragement. The reading-room is supplied with the leading London daily and weekly papers, Galignani, the Quarterly, Edinburgh and the other quarterly Reviews, the principal monthly magazines, Army and Navy Lists, and the ordinary books of reference. Subscription for the library and reading-room together, entitling the subscriber to take home one work at a time, 2 piastres a month; 5½ for 3 months. For the library alone 1½ piastre a month; 4 p. for 3 months. For the reading-room alone, 1½ p. a month; 3 p. for 3 months. Subscribers may have the newspapers at their own lodgings by paying a small sum extra. Tempestini's Gabinetto letterario, 56, Strada S. Brigida; Gabinetto letterario of Signora Però, 19, Strada S. Giacomo.

Club. The *Accademia Reale* is the the most select and aristocratic club in Italy; the *Casino* is supplied with

papers, and has a billiard-room attached. The balls of the club take place in the saloon of the San Carlo. Strangers can only procure invitations through the favour of the ambassador.

Booksellers. Carlo Batelli and Co., booksellers and printers, Palazzo della Torre, 30, Largo S. Giovanni Maggiore; Borel and Bompard, 6, Palazzo Maddaloni; Dufresne (French books), 51, Strada Medina; Nobile, 114, Strada Toledo; Padoa, 260, Strada Toledo; Salimbeni, 73, Strada Toledo; Dura, 10, Strada Chiaja.

Music Sellers. Girard and Co., 211, Toledo; Carmagnola, 3, Strada Trinità Spagnuoli. Pianos may be hired of Molitor, 48, Strada Bisignano; and Helzel, 138, Strada Chiaja.

English Warehouse. Pitkin's Magazine, 71, Largo del Castello, and Palazzo Partanna, Largo Cappella.

English Saddlers. Fish, 31, Strada Vittoria; Lewis, 5, Largo Cappella.

Silk Warehouses. Fabbrica Reale, 340, Toledo; (Sicilian silk from Catania), 273, Toledo. **Glove Warehouse.** Bossi, 179, Toledo. The gloves of Naples are celebrated throughout Italy, a good pair costs 2 carlini (8d.). **Naples Soap,** Ridolfo, Largo del Vasto. **Coral and Lava Works.** Bolten, Palazzo Partanna; Balzano, 10, Largo Vittoria. **Views of Naples.** Mauton, 32, Strada S. Carlo; De Vito, 10, Largo Vittoria. **Imitation Etruscan Vases and Terra Cottas.** Giustiniani, 10 to 16, Strada Marinella; Del Vecchio, 4, Strada Marinella; Colonnese, 21, Strada Marinella.

Antiques. De Crescenzo, 87 and 88, S. Lucia; Casanova, 52, Strada Alabardieri.

Vetture. The charge for job carriages is 3 ducats a day in the city, with a buonamano of 2 carlini to the driver; for half a day only the charge is 18 carlini. In winter, when the carriage is hired by the month, the common charge is 75 piastres per month, stipulating for an open carriage by day and a close one by night; and that the engagement is for a calendar month, otherwise a dispute will arise about the 31st day. The buonamano per month is 6 piastres. Hackney carriages are

hired either by the course or by the hour. By the *hour* the tariff is as follows:—carriage with 2 horses, 1st hour, 4 carl. or 40 grani, every subsequent hour, 25 grani; cabriolets, 1st hour, 24 grani; every subsequent hour, 18 gr.; cittadine, 1st hour, 30 gr.; every subsequent hour 22 gr. If the last hour be only commenced it is charged as a whole one. By the *course*, a carriage with 2 horses, 20 gr.; cabriolets 12 gr.; cittadine, 15 gr. The course does not exceed half an hour, and must be within the limits of the city. When carriages are taken for 5 or 6 hours a bargain should be made, paying 3 carl. for every hour, or at most 4 for the first and 3 each hour afterwards. The following is the official tariff for the different conveyances to the environs: a carriage with 4 horses, for the whole day, 4 ducats; with 2 horses, for the whole day, 2 duc. 40 grani; a cabriolet with one horse, the whole day, 1 ducat, 60 gr.

Boats. A boat with 4 oars, costs per day, 2 ducats; with 2 oars, from Naples to Portici, 60gr.; a seat in the market boats to Sorrento, Castellammare, Capri, Torre del Greco, or Ischia, 10 grani.

Omnibuses. 1. The city line running through the city from the Villa Reale to the Albergo de' Poveri, passing through the Chiaja, the Toledo, the Studii, Strada Pigne, Strada Foria; fare, 5 grani.—2. The line of the Tribunali: From the Largo del Castello to the Larchetto S. Onofrio alla Vicaria, passing through the Strade S. Carlo, Toledo, Portasciuscella, Tribunali; fare, 5 grani.—3. The Railway line: From the Largo del Castello to the railway, passing through the Strada Piliero, the Marina, and the Porta del Carmine, 5 grani.

Valets-de-place. As in Rome, it is necessary to dispense with the services of these personages when making purchases. Their fee is from 5 to 6 carlini a day in the city, and from 10 to 12 in the suburbs.

Theatres. The principal theatre of Naples, the *Teatro Reale di San Carlo*, adjoining the royal palace, is famous

throughout Europe as one of the largest buildings dedicated to the Italian opera, but in architectural proportions, and in the taste of its decorations, it is inferior to our own Opera House in London, and to La Scala at Milan. It was built in 1815. On entering it for the first time, when it is lit up at night, the stranger cannot fail to be struck with its great size and the splendour of its general effect. It has six tiers of boxes of 32 each. Boxes, 1st tier, 7 ducats; 2d tier, 9 ducats; 3d tier, 6 ducats; 4th tier, 4.50; 5th tier, 3.60; 6th tier, 2; seats in the pit, from the 1st to the 18th row, 60 grani; the others, 50 grani. The prices are double on state occasions.

The *Teatro Reale del Fondo* in the Strada Molo, the second of the two royal theatres, is a miniature San Carlo, being under the same manager, supplied by the same singers, dancers, and musicians, and likewise devoted exclusively to operas and ballets. To obviate inconvenience from this arrangement, the two establishments are opened on alternate nights. Boxes, 1st tier, 4 duc., 50 gr.; 2d, 6 duc.; 3d, 3.60; 4th, 2.40; 5th, 1.20; pit seats, 40 gr.

The *Teatro de' Fiorentini* in the street of the same name, is the oldest theatre in Naples, and is so called from the church in its vicinity. It was built in the time of the Spanish viceroy Ognatte for the representation of Spanish comedy. It afterwards became the theatre of the opera buffa. It is now chiefly devoted to the regular Italian drama, and is very popular. Boxes, 1st and 2d tier, 3 duc.; 3d tier, 2 duc.; 4th tier, 1.50; 5th tier, 1; pit, 30 grani.

The *Teatro Nuovo*, in the street of the same name, is also a very old theatre. It is chiefly devoted to the opera buffa. Boxes, 1st tier, 2.40; 2d tier, 3.60; 3d tier, 2.20; 4th tier, 1.50; 5th tier, 1 duc.; pit 30 gr.

The *Teatro San Ferdinando*, in the street of the same name, is said to be nearly equal to San Carlo in size. It is a theatre of the opera buffa, and of occasional amateur performances

in the Neapolitan dialect. Boxes, 1st tier, 1.60; 2d tier, 2.60; 3d tier, 1.40; 4th tier, 1 duc.; pit 20 gr.

The *Teatro della Fenice* in the Largo del Castello, is devoted to opera buffa and melodrama, chiefly in the Neapolitan dialect. It has two performances daily. In the *Morning*, the boxes are, 1st and 2d tier, 1 duc.; 3d tier, 60 gr.; pit, 12 gr. In the *Evening*, boxes, 1st and 2d tier, 1.20; 3d tier, 80 gr.; pit, 15 gr.

The *Teatro Partenope*, in the Largo delle Pigne, is one of the popular theatres in which broad comedy and farce are performed twice a day in the Neapolitan dialect. Boxes, 1st tier, 80 grani; 2d tier, 1 ducat; 3d tier, 60 grani; pit, 10 grani.

The *Teatro di San Carlino*, in the Largo del Castello, is the head quarters of Pulcinella, and is therefore the characteristic theatre of Naples. The wit of Pulcinella, and the irresistible humour of the *fantoccini*, make it the great resort of the populace, and sometimes, it is said, of the higher powers, who hear the politics of the day discussed by Pulcinella in the Neapolitan dialect with a freedom unknown elsewhere. The awkwardness which is the characteristic of a clown is combined in this instance with a coarse but facetious humour, which popular licence has made the vehicle of satire; and in the absence of other sources of comment upon the events of the time, Pulcinella has become the idol of the Neapolitans. He is therefore in great request, and his performances take place accordingly twice a day, morning and evening. "What," says Forsyth, "is a drama in Naples without Punch, or what is Punch out of Naples? Here, in his native tongue, and among his own countrymen, Punch is a person of real power; he dresses up and retails all the drolleries of the day; he is the channel and sometimes the source of the passing opinions; he can inflict ridicule; he could gain a mob, or keep the whole kingdom in good humour. Capponi and others consider Punch as a lineal representation of the Atellan farcers. They find a convincing resem-

blance between his mask and a little chicken-nosed figure in bronze, which was discovered at Rome; and from his nose they derive his name, "*a pullieno puliccinella!*" Admitting this descent, we might push the origin of Punch back to very remote antiquity. Punch is a native of Atella, and therefore an Oscan. Now the Oscan farces were anterior to any stage. They intruded on the stage only in its barbarous state, and were dismissed on the first appearance of a regular drama. They then appeared as *exodia* on trestles; Their nummers spoke broad Volcan; whatever they spoke they grimaced like Datus; they retailed all the scandal that passed; as poor Mallonia's wrongs. Their parts were frequently interwoven with other dramas, *consertagus fabellis* (says Livy) *potissimum Atellanis sunt. Quod genus ludorum ab Oscis acceptum*; and in all these respects the *Exodiarus* corresponds with the Punch of Naples. Yet if we return from analogy to fact, we shall find that Master Punch is only a caricature of the Apulian peasant, a character invented, as some suppose, by the Captain Mattamores, improved by Ciuccio the tailor, and performing the same part as the Fool or the Vice in our English plays and moralities." In the *Morning* the boxes are, 1st tier, 1 duc.; 2d tier, 80 grani; pit, 12 grani. In the *Evening*, boxes, 1st tier, 1.20; 2d, 1 duc.; pit, 15 grani.

GENERAL TOPOGRAPHY.

The city of Naples, which is situated in $40^{\circ} 52'$ N. lat., and $14^{\circ} 15'$ E. long., disputes with Constantinople the claim of occupying the most beautiful site in Europe. It is built in the form of an amphitheatre on the slopes of a range of hills on the northern shore of the Bay of Naples, which is upwards of 35 English miles in circuit from the Capodella Campanella on the S.E., to the Capodi Miseno on the N.W., and rather more than 52 miles in circuit if we include the islands of Capri and Ischia; and measure the Bay from the Punta Carena, the southern point of Capri, to

the Punta dell' Imperatore; the western point of Ischia.*

The country which lies along the north-eastern shores of this Bay is an extensive flat, forming part of the great plain of Campania. The river Sebeto, the Sebetus of the Romans, flows through it. In ancient times there is no doubt that it was a marsh; it is now under cultivation as market

* It may be useful to the traveller to have the exact details of these distances, which are as follows:—

Geographical Miles.	
The length of Ischia from the Punta dell' Imperatore to the Castle on its east side is	5½
Ischia to Procida (breadth of channel)	1½
Length of Procida	2½
Procida to Capo di Miseno	2½
Capo di Miseno to the Island of Nisita	8½
Nisita to the S. Point of Posilipo	1
S. Point of Posilipo to Castel dell' Ovo	3½
Castel dell' Ovo to the Molo Grande	1
Molo Grande to Capo Bruno	8
Capo Bruno to Castellammare	5½
Castellammare to Capo d' Orlando	2
Capo d' Orlando to Capo di Sorrento	5½
Capo di Sorrento to Capo di Massa	1
Capo di Massa to Capo di Corno	1½
Capo di Corno to Punta della Campanella	3
Punta della Campanella to Lo Capo, N.E.	
Point of Capri	3
Length of Capri from Lo Capo to Punta Carena	3½

Midway between Cape Miseno and the Capo d' Orlando, near Castellammare, the depth of water is 170 fathoms. The entire coast of the bay, with very few exceptions, is extremely bold, and the depth of water proportionally great. The depth close under Punta di S. Angelo, the southernmost point of the island of Ischia, is 48 fathoms; at Punta Socciano, the southern point of Procida, it is 55 fathoms; at Capo di Miseno it is from 5 to 15 fathoms; off the south point of the promontory of Posilipo, it is 6 fathoms, but the coast is dangerous within ¼ a mile from numbers of sunken rocks and ruins. Along the coast thence to the Mergellina, the depth is from 3 to 8 fathoms; off the Castel dell' Ovo, it is from 8 to 16 fathoms; at the anchorage of ships of war off this castle and the mole, it is from 25 to 35 fathoms; close to the mole itself, it is 6 fathoms; off the coast, from Punta della Maddalena to Portici, it is 15 to 16 fathoms; from Portici, as far as Capo Bruno, between Torre del Greco and Torre dell' Annunziata, it is from 5 to 6 fathoms; thence to Castellammare, it varies from 6 to 7 fathoms; within the mole of Castellammare, there are 3 or 4 fathoms; off Capo d' Orlando, there are 8 fathoms; off Vico, there are from 8 to 10 fathoms; off the town of Sorrento, there are from 8 to 16 fathoms; off Capo Sorrento, there are 31 fathoms; off Capo Massa, there are 35 fathoms; off Cape Corno, there are 16 fathoms; off Punta della Campanella, there are 40 fathoms; between it and Capri, there are from 40 to 75 fathoms; off the S. point of Capri, there are 65 fathoms.

gardens, from which the capital derives its supplies of fruits and vegetables. From about the centre of the plain and midway between Naples and the Apennines, Vesuvius rises to the height of about 3900 feet above the plain; its lower slopes studded with a circle of densely-peopled villages and hamlets. Along the coast from Naples, and lying between Vesuvius and the sea, are the towns of Portici, Resina, Torre del Greco, Torre dell' Annunziata, and the sites of Herculaneum and Pompeii. Beyond the Sarno, at the extremity of the plain, and at the point where the coast suddenly bends to the S. W., is the town of Castellammare, situated near the site of ancient Stabiae, at the foot of the Monte Sant' Angelo, the highest point of that mountain range which forms the south-eastern extremity of the Bay, and is an off-shoot from the line of Apennines which runs, like a back-bone, through the whole kingdom to both extremities of the boot. From Castellammare to the Capo della Campanella occupying sites the most beautiful which can be imagined and overlooking the Bay of Naples, are the towns of Vico, Sorrento, and Massa. About 3 miles W. by S. from the extremity of the Promontory, lies the Island of Capri, which is nearly $3\frac{1}{2}$ miles in length, and the eastern extremity of which is due S. of Naples at a distance of about 17 miles.

The coast to the W. of Naples, as far as the Promontory of Misenum, is more broken and irregular than that on the E. The Promontory of Posilipo separates the Bay of Naples from those of Pozzuoli and Baiæ, and conceals Misenum from the view. The shore between Naples and Posilipo is known by the general name of the Chiaja, or the Quay. The hill of Posilipo is pierced by a tunnel called the Grotta di Pozzuoli, or more commonly the Grotta di Posilipo. Above the eastern entrance of this tunnel, overlooking the whole coast of Naples as far as Vesuvius, are the ruins of the tomb of Virgil. Following the coast from the point of Posilipo, at the distance of

2 miles from the point, the small island of Nisita is seen a little to the westward of La Gajola. Further on, and before reaching the Solfatara, lying inland on the right, are the Lago d'Agnano, the Grotta del Cane, and the extinct crater called the Monte Astroni. Beyond these, almost every step which the traveller will take is on classic ground, and every spot which presents itself is enshrined in the poetry of Greece and Rome. First, on a tongue of land running into the Bay of Baiæ is Pozzuoli, with the remains of its ancient Mole and the ruins of its celebrated Serapeon. Beyond it are the Monte Nuovo, the Arco Felice and the other ruins of Cumæ, the Lake of Avernus, the Lucrine Lake, the Lake of Fusaro, the Castle of Baiæ, the Cento Camerelle, the Elysian Fields, the Mare Morto, and the port and promontory of Misenum. Beyond Misenum at the distance of $2\frac{1}{2}$ miles, lying W. S. W., is the island of Procida, and $1\frac{1}{2}$ mile W. S. W. of Procida is the island of Ischia, which terminates the Bay of Naples on the W., as Capri terminates it on the E. The Bay between Ischia and Capri is 14 miles broad, its depth to the Palace of Portici is about 15 miles.

Naples itself, as we have already remarked, is built at the base and on the slopes of a range of hills which have the general form of an amphitheatre. This range is divided into two natural crescents by a transverse ridge of lesser hills called the Capodimonte, the St. Elmo, and the Pizzofalcone, terminating on the S. in the tongue of rock which runs into the sea under the name of the Castel dell'Ovo. The crescent which lies to the E. of this ridge includes by far the largest and most ancient portion of the city, extending from the flanks of Capodimonte and St. Elmo to the river Sebeto, which may be said to separate the city from the plain of Campania. This eastern portion of the city includes within its circuit the principal edifices and public establishments. It is intersected from N. to S., from Capodimonte nearly to the sea, by a long street, of which the lower portion is

the celebrated Toledo; and it is more densely peopled than any town of the same extent in Europe. The crescent on the W. of St. Elmo is the modern city, known as the Chiaja or the Quay. It is connected with the eastern crescents by the streets which occupy the depression between St. Elmo and Pizzofalcone, and by a broad road which extends along the shore at the foot of Pizzofalcone, from the arsenal on the E. to the Villa Reale on the W. This street from the arsenal to the Castel dell' Ovo is called the Strada Santa Lucia; from the Castel dell' Ovo to the barracks of the horse artillery it is called the Platamone, or more commonly the Chiatamone; and from the barracks to the Villa Reale it is called the Vittoria, from the church of that name, built in 1571 to commemorate the victory gained by Don John of Austria over the Turks. The Chiaja forms a long and somewhat narrow strip of streets and squares occupying the flat space between the sea and the lower hills of the Vomero, called the Collina di Chiaja. It is about $1\frac{1}{2}$ mile long from the hill of Pizzofalcone to the hill of Posilipo. Throughout its entire length it is traversed by a fine broad paved road running parallel to the sea-shore, bordered on the north by rows of palaces and handsome houses, and on the south by the public gardens called the Villa Reale, which lie between it and the sea. At the extremity of the Chiaja are the quarters of the Piedigrotta and the Mergellina. From the former the tunnel, already mentioned as the Grotta di Posilipo, leads direct to Pozzuoli. From the Mergellina, an admirable road begun by Murat winds round the base and over the southern face of the promontory to the same town.

Between the sea-shore and the hills which bound Naples on the N., are several depressions in the transverse ridge of hills which serve to connect the eastern and the western crescents, and supply a level communication between the old city and the new. The first of these depressions lies between the hills of Pizzofalcone and St. Elmo, and

opens an easy communication from the Toledo and the Largo del Palazzo Reale to the Largo del Vasto and the Chiaja. The second lies on the N. of St. Elmo, and is much broader, extending on one side from the Strada S Carlo all' Arena and the Piazza delle Pigne, in which the Museo Borbonico is built, to the suburb of L' Infrascata; and, on the other, from the Albergo de' Poveri to the suburb of La Sanità, situated in the beautiful valley of the same name, which is crossed by the bridge or viaduct, called the Ponte della Sanità. This is considered the healthiest suburb of Naples, the climate being so pure that the hills which bound the valley are called "Vita" and "Salute." From the Ponte della Sanità, the fine road called the Strada Nuova di Capodimonte, constructed by the French under the name of the Strada Napoleone, to form the northern continuation of the Toledo, leads directly N. to the Royal Palace of Capodimonte. On the S. E. of that hill is the Hill of Miradois, crowned by the Observatory, while its flanks are covered with the suburbs of Miracoli and Le Vergine. On the W. of the Strada di Capodimonte are the hills of Dueporte, Arenella, Antignano, and Il Vomero, all studded with hamlets and villas. Beyond, on the highest point in the range of hills surrounding Naples on the west, is the famous monastery of the Camaldoli commanding one of the finest prospects even in this district of enchanting scenery.

The length of Naples from the military barracks beyond the Ponte della Maddalena to the Mergellina is 4 miles; the breadth, from the Capodimonte to the Castel dell' Ovo, is $2\frac{1}{2}$ miles. The plan of the city is so irregular that it is almost impossible to measure its circumference; it is, however, estimated at 10 miles. The older parts of the city are remarkable for their narrow and tortuous streets, some of which would seem as if built purposely to exclude the sun; and yet the houses are generally spacious and massive, and, in many instances, are seven stories high, and have flat roofs.

There are 1909 streets, in which the houses are regularly numbered. The numbers begin always on the left of the street, and continue progressively to the right. The principal streets are called *Strade*; the cross-streets are called *Vichi*; the smaller streets are called *Vicoletti*; the lanes, *Strette*; the hilly streets leading to the old town are called *Calate*; those leading to the suburbs are called *Salite*; those which are so steep as to require steps are called *Gradoni*; those which have many branches are called *Rampe*. Very few of the streets bear the name of *Via*, so common in other Italian cities; but, here and there the term *Rua*, an unmistakable relic of the Anjou dynasty, is met with.

The streets were not lighted at night until the year 1806, when oil lamps were first employed. In 1840 these were superseded by gas, the introduction of which in so crowded and intricate a city has proved one of the greatest improvements which modern civilization has effected. Within the last few years foot-pavements have been laid down in the principal thoroughfares, but such is the inveteracy of habit that even now the people can hardly be induced to relinquish their ancient custom of walking in the middle of the streets.

HISTORICAL TOPOGRAPHY.

If the limits of this work permitted us to enter into an antiquarian disquisition on the history of Naples, we should find few landmarks to guide us through those fascinating regions of poetic fiction from which our materials would be derived, and, in fact, should soon be lost in the endless mazes of conjecture.

Suffice it to say that the most judicious antiquaries agree in assigning a Phœnician origin to Naples, and in regarding the story of Parthenope, the Syren, as the poetic tradition of the event. All the authorities agree that at a subsequent, but unrecorded period, the Greeks established two colonies on the site; the one an offshoot of the ancient Eubœan settlement of Cumæ,

the other, a direct immigration from Attica. The first of these Greek colonies, in accordance with the spirit of their religion, made the Phœnician Parthenope the divinity of the spot, and gave her name to the city which they founded. The second built for themselves a distinct city under the name of Neapolis, or the new city; upon which Parthenope assumed the name of Palæapolis, or the old city.

1. *During the Greek period.* The concurrent testimony of the Latin writers leaves no doubt that the two cities of Palæapolis and Neapolis, though distinct in name, were identical in language, in customs, in government, and in all those national peculiarities which marked their common origin, and have survived even to our own time.

By the researches of the local antiquaries we are enabled to define with tolerable accuracy the extent and situation of these cities; but all attempts to trace the outlines of their walls, in spite of the learning which has been expended upon the task, have of course been futile. It may be stated briefly, that a line drawn from the Porto Piccolo to the Porta Alba, and thence in a semicircle through the street of L'Anticaglia to the Castel del Carmine, embracing the Duomo, the SS. Apostoli, S. Domenico, the Incurabili, and the Palace of the Tribunali, will include the site both of Palæapolis and Neapolis. Excavations made within this circuit have brought to light Greek substructions, fragments of Greek sculpture, and Greek coins, which leave no doubt as to the real character of the site. Of this space, Palæapolis is supposed to have occupied the flat coast from the present Porto Piccolo to the Castel del Carmine, and to the Porta Nolana inland; while Neapolis occupied the higher ground immediately behind it. Those districts, therefore, of modern Naples which are the most crowded with habitations, and more densely peopled than any space of the same extent in Europe, may be said to stand on the ruins of the two Greek cities.

At a very early period, before, indeed, the foundation of Rome, Palmarpolis and Neapolis became united as a Republic. About 400 years before the Christian era they allied themselves to Rome, and, at a later period, their walls were sufficiently strong to offer effectual resistance to Pyrrhus, Hannibal and Spartacus. When the Romans became masters of the world they looked with favour on a Republic which had retained its independence without joining in the wars of other States, — which loved that independence so wisely and so well that it had refused the rights of Roman citizenship, — which had always afforded a generous asylum to the exiles of Rome, — and which possessed an irresistible fascination in the luxuries of its climate, its society, and its habits, and in the unrivalled beauty of its scenery. It is not surprising, therefore, that in the plenitude of the imperial power and of the intellectual greatness of Rome, her emperors, her statesmen, her historians, and her poets took up their residence on the shores of Naples.

2. *Under the Romans.* Augustus is said to have permanently united the two Greek cities under the name of Neapolis, and to have restored their walls and towers. Like Virgil, and other illustrious men of his reign, Augustus resided frequently at Naples, and it is almost unnecessary to add that his successors, with scarcely an exception, down to the time of Constantine, followed his example. Tiberius, during his stay, made the island of Capri infamous by his excesses; Claudius assumed the Greek costume and became an officer of the Republic; Nero acted in its theatre, and delighted, as Tacitus tells us, in the Greek character of the city; Tiberius assumed the office of its Archon; Hadrian became its Demarch, and repaired, if he did not enlarge its walls. On the decline of the Roman Empire these walls were strong enough to resist the Goths under Attila, the Vandals and the Huns, who, unable to produce any effect upon the city, laid waste the suburbs as far as Nola. The last of the emperors,

Augustulus, was banished by Odoacer to the island of Nisida, then called the *Castrum Lucullanum*, a name which appears to have been applied during the middle ages to the whole coast of the Bay of Pozzuoli from Posilipo to Bagnoli.

3. *Under the Goths.* The walls of Naples, which were complete at the conquest of Italy by Odoacer in 476, continued perfect down to the invasion of the Goths under Theodoric. Although, like so many other conquerors of the sunny south, the successors of that great king, during their 64 years of sovereignty, became enervated by the luxuries of the country, they appear to have exercised a very gentle sway at Naples, and to have so strengthened its walls as to make it one of the most powerful of the fortified cities of Italy. In 536 it defied the skill and military resources of Belisarius, who, finding it impossible to reduce the place by the usual means, turned aside the aqueduct and marched his troops into the city through its channel. This is mentioned by the contemporary writers as the first serious calamity which Naples sustained; for besides being laid under subjection to the Eastern Emperors, it was sacked and almost depopulated by the conquerors. In 542, the walls, which had been damaged by Belisarius, were restored and enlarged to resist the attack of Totila, who, after a protracted siege, reduced the city by famine in the following year, and levelled its fortifications to the ground.

4. *Under the Eastern Emperors.* When the Gothic kingdom had been subdued by Narses, he seized Naples, and made it subject to the exarchs of Ravenna. It was then governed nominally by dukes appointed by the emperors, but was allowed to retain the laws, the magistracy, and the municipal institutions of its ancient republic. Under these dukes, the walls which had been destroyed by Totila were rebuilt to resist the invasion of the Lombards, who besieged the city without success in 581, and for nearly 250 years appear to have made no other effort to

subdue it. The dukes appointed by the court of Constantinople governed Naples in the manner we have described for about 200 years, but the imperial authority of which they were the depositories gradually became so weak that in 751 it was unable to prevent the citizens from assuming the right of electing their own governor by the title of Consul or Doge.

5. *Under the Republic and the Lombards.* For nearly 400 years after she threw off the yoke of the Eastern Empire Naples retained her independence, and by the aid of her fortifications was able to repel the assaults of the Saracens, and of the more formidable neighbours who had established the Lombard Duchy of Benevento. In 815, the city was besieged by Grimoaldo II., Duke of Benevento, but he was bought off by Antimo, Doge of Naples, for 8,000 golden ducats. In 830 it was again besieged by the Lombards of Benevento, whose Duke Sicon was aided in his attack by Theodore, Doge of Naples, whom his countrymen had driven into exile. After a severe and protracted siege the Lombards withdrew, but as the price of their moderation, they compelled Naples to become tributary to the Duchy of Benevento. The city, however, retained its republican form of government under its elected doges, and its ancient municipal establishment had at this time undergone no change. The Duchy of Benevento, however, 9 years after Naples became tributary to it, was divided into the three principalities of Benevento, Salerno and Capua. In 1027, Pandolfo IV., the Count of Capua, besieged and took Naples from the Doge Sergio, who had brought down upon the city the interdict of the Pope by his persecutions of S. Athanasius. Three years afterwards the Doge Sergio recovered the city, but with the perilous aid of those Norman adventurers who had already begun to make their valour felt in Southern Italy, over which at a later period they were destined to exercise so absolute an influence. These northern conquerors were not long in perceiving the weakness of the country,

divided as it was into petty principalities, each jealous of the others. In 1039, Roger, a member of the Norman house of Aversa, obtained the office of Duke of Naples, and thus became virtually master of the city. During his period of office he had the circuit of the walls measured, and found that it was less than one English mile. The circuit of the present city is more than 12 miles.

6. *Under the Normans.* Although, before the time of Robert Guiscard, the Normans had established a connection with Naples which virtually gave them power over the municipality, they appear to have made no attempt to assume the sovereignty until the year 1140, when Roger king of Sicily, upon whom, ten years before, the Antipope Anacletus had conferred the title of "King of Naples and Sicily," besieged the city and compelled it to surrender. William I. (the Bad), who succeeded his father Roger in 1150, enlarged the circuit of the walls, built the Castel Capuano, and fortified the Isola del Salvatore (the Megaris of the Romans) under the name of the Castel dell' Ovo. These works appear to have been completed by his successors William II. and Tancred, in whose reign the city was besieged by the Emperor Henry VI., who claimed the kingdom in right of his wife Constance, the only daughter of Roger II. This siege began in 1191, and continued until the plague drove the Germans out of Southern Italy. Three years afterwards Henry VI. succeeded to the throne on the death of Tancred, in whom the Norman dynasty became extinct.

7. *Under the Swabians.* The emperor Frederick II., who in 1198 succeeded to the throne on the death of his father, Henry VI., founded the University of Naples, and by making the city his residence became also the founder of its greatness and prosperity. During this reign the city was besieged by the Emperor Otho IV., to whom it surrendered. In 1253, after sustaining a siege of two years by Conrad, son of Frederick II., it was compelled by famine to surrender at discretion. Conrad demolished the

walls, but they were immediately restored and enlarged by Pope Innocent IV. No change appears to have taken place in the topography or defences of Naples during the troubled regency of Manfred, or the brief struggle of the ill-fated Conradin, at whose death in 1268 the Suabian line became extinct.

8. *Under the Anjou dynasty.* Charles I., of Anjou, as soon as he had settled himself in his new kingdom, made greater efforts than any of his predecessors to give strength and importance to Naples. He removed the seat of government from Palermo to Naples, enlarged the city on the eastern side as far as the present Piazza del Mercato, filled up the marshy tract between the old walls and the sea, and having no confidence in the Castel Capuano which was built after the German system, constructed in 1283 the Castel Nuovo, in the French style of fortification. He also repaired the existing walls of the capital, paved the streets with blocks of stone, taken from the Via Appia, destroyed the ancient palace of the Neapolitan Republic, began the restoration of the cathedral, and built several churches and monasteries. His son and successor Charles II. built the Molo Grande, and the castle of St. Elmo, enlarged the city walls westward to the site of the present Strada Toledo, and strengthened the fortifications on the sea-side; while his Queen Maria devoted herself to works of piety, and rebuilt the church and monastery which still commemorates her munificence in the name of S. Maria Donna Regina, and contains her monument and remains. Naples was besieged and captured in 1387 by Louis II. of Anjou; it was again besieged in 1420 by Louis III., of Anjou, who was driven off by Alfonso of Aragon, and was besieged and captured by the same Alfonso on his own account, in 1423. In 1425, the city walls were enlarged towards the sea by Joanna II. Alfonso again besieged the city, but without effect, in 1438, in 1440, and in 1441. In 1442, however, he succeeded in wresting it from King René, in whom the Anjou dynasty became extinct.

9. *Under the Aragonese dynasty.* It would appear that the Anjou sovereigns had succeeded in making Naples a position of great strength, for when Alfonso took possession of the kingdom in 1442, he was led by the experience of his three former sieges to waste no time in an attack upon the walls, but to follow the example of Belisarius and march his army through the dry channel of the aqueduct. His natural son and successor Ferdinand I. extended the city walls toward the east from the Carmine to S. Giovanni a Carbonara, and employed Giuliano da Majano to fortify them with towers, curtains, fosses and counterscarps according to the system of the time. He also opened new gates, and placed his statue over each of them. These gates are still standing, at least in name, as are portions of the Angiovine walls. The same sovereign rebuilt the cathedral with the assistance of the first nobles of the kingdom, erected a light-house at the extremity of the Mole, and among other benefits which he conferred upon the city, introduced the art of printing and the manufacture of silk.

10 *Under the Spanish dominion.* On the accession of Ferdinand the Catholic, Pietro Navarro, the engineer, was employed by Gonsalvo da Cordova to mine the Castel dell' Ovo. In 1518 the city was besieged by Lautrec, and, in 1535, it received its greatest and last enlargement from the illustrious viceroy Don Pedro de Toledo. He extended the fortifications from the Angiovine walls at S. Giovanni a Carbonara to the hill of St. Elmo, including the hill of Pizzofalcone, passing along the site of the present Piazza delle Pigne, the Fosse del Grano and the Mercatello, and rejoining the Angiovine walls at S. Sebastiano. The fosse of the Angiovine fortifications on the west side he filled up, and constructed on its site the celebrated street which bears his name, the Strada di Toledo. These walls were built of massive blocks of tufa, and were furnished with bastions and curtains. As a natural consequence of the increased circuit of the walls Don Pedro de Toledo had to

remove the city gates from their ancient sites; the Porta Don Orso then became the Porta di Costantinopoli, deriving its name from the church which still stands near its new position; the Porta Reale del Gesù became the Porta del Spirito Santo, now no longer in existence; and the Porta Capuana became the most ornamental gate of Naples, from the marbles with which it was embellished in honour of the entry of the Emperor Charles V. As a part of this great improvement Don Pedro constructed the celebrated Cloaca in the Piazza Pignasecca, forming the entrance to the system of sewers which he carried under his new street, the Strada di Toledo, to the Chiaja. He also founded the Church of S. Giacomo, which contains his monument, and built the first royal palace ever erected in Naples, which was occupied by the Emperor Charles V. when he landed here on his return from his African expedition, and is still known as the Palazzo Vecchio. In 1540 the same distinguished viceroy converted the old Castel Capuano into the Palace of the Public Tribunals and the General Record Office of the kingdom. Of the other Spanish viceroys it will be sufficient to say that very few of them distinguished their rule by their public works, or associated their names with the historical topography of the city. In 1558 Don Fernando Alvarez de Toledo, the great Duke of Alba, improved the works of the Mole; in 1577 Don Inigo Lopez Hurtado de Mendoza, Marques de Mondejar, built the Arsenal; in 1586 Don Pedro Giron, Duke d'Ossuna, laid the foundation of the present Museo Borbonico as the viceregal stables; in 1596, Don Enrique de Guzman, Count d'Olivares, commenced the Strada di Chiaja, from the designs of Domenico Fontana; in 1600, Don Fernandez Ruiz de Castro, Count de Lemos, added a new wing to the Palazzo Reale for the reception of Philip III. of Spain, while his Countess, in the same year, built the Church of S. Ferdinando for the Jesuits; in 1607, Don Juan Alfonso Pimentel d'Errera, Count de Benevente, built the street

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leading to Poggio Reale; in 1615, Don Pedro Fernandez de Castro, Count de Lemos, nephew of the Duke of Lerma, converted the viceregal stables of the Duke d'Ossuna into a university; in 1634, Don Manuel de Guzman, Count de Monterey, built the bridge of Pizzofalcone on the Chiaja; in 1640, Don Ramiro de Guzman, Duke de Medina de las Torres, gave his name to the Porta Medina, which he has erroneously had the credit of erecting; in 1649, Don Inigo Valez y Tassis, Count d'Oñate, built the Fontana della Selleria, now supplanted by the Fontana dell' Atlante, and erected the first theatre ever built in Naples, called the Teatro di S. Bartolommeo, which was pulled down when Carlo Borbone built the present Opera-house of San Carlo; in 1668, Don Pedro Antonio of Aragon built the Dock which adjoins the Arsenal; and, in 1695, Don Luis de la Cerda, Duke de Medina Celi, the last of the Spanish viceroys, completed the Chiaja.

Though the *Coinage* of Naples is less connected with the topography than with the history of the city, we may here mention that the introduction of four of the existing coins of the realm dates from the times of the later viceroys. The Carlino was introduced in 1665 by the Cardinal Pascual of Aragon, in honour of the new king, Charles V. (Charles II. of Spain); the ducat, half-ducat, and Tari were introduced in 1689, by Don Francisco Benavides, Count de Sant' Esteván.

If the viceroys, as a body, did little for the public works of Naples, we cannot say as much of the zeal with which they applied the resources of the kingdom and removed many of her works of art to enrich their native country or themselves. It would be tedious to enter into details of these spoliations, but, as one example out of many, we may mention that Don Federico de Toledo, Marques de Villafraanca, on resigning the viceroyalty, which he held only for two months, in 1671, carried back with him to Spain the bones of Alfonso I., which he

disinterred from the Church of S. Domenico Maggiore, the statues of the four rivers which he removed from the fountain on the Mole, the statue of Venus, which he removed from the fountain of the Castel Nuovo, and the statues and steps celebrated as the sculptures of Giovanni da Nola, which he removed from the Fontana Medina.

11. *Under the German Kings of the House of Austria.* For the first thirty-four years of the last century Naples was subject to the German princes of the House of Austria, who governed the kingdom by their viceroys. Of these viceroys, who were mostly Germans, five administered its affairs during the war of the Spanish succession, which lasted from 1700 to 1713, while eight administered the government during the subsequent rule of the German kings, from 1713 to 1734. There were, therefore, in the brief space of thirty-four years, not less than thirteen viceroys, four of whom held office for only half a year each, two for one year each, two for two years each, one for four years, three for five years, and one for seven years. Amidst such changes in the executive power, to say nothing of the political excitement of the time, it is almost superfluous to state that the public works of Naples were wholly disregarded. This period of our narrative may therefore be regarded as a blank, and we may pass on at once to that which was, in all respects, a new era for the city as well as for the kingdom at large.

12. *Under the Spanish Bourbons.* The conquest of Naples by Don Carlos, the younger son of Philip IV. of Spain by Elizabetta Farnese, and his accession to the crown by the title of Charles III., or, as he is more familiarly called, Carlo Borbone, were real events in the history of modern Naples, which owes to him her present marvellous development in wealth, in luxury, in population, and in extent. From the time of Don Pedro de Toledo not one of her rulers had attempted a tithe of the improvements which this sagacious prince successfully accomplished

for the city. As the first resident sovereign for many generations he seems to have taken a pride in developing the resources of his kingdom and in raising his capital to the first rank of European cities. He enlarged the Palazzo Reale, enlarged and completed the great harbour of the Molo Grande, constructed the bridge of the Immacolatella at the Molo Piccolo, constructed the new street of the Marina, built the grand theatre of San Carlo, the Albergo de' Poveri, and the royal palace of Capodimonte, erected the immense barracks for the troops near the Ponte della Maddalena, and fortified the principal military positions on the shores of the bay. During the reign of his successor, Ferdinand I., still greater improvements were effected; the fine Strada di S. Carlo all' Arena, the Strada del Campo, the Mergellina, the roads of Posilipo and Capodimonte, the promenade of the Chiaja, and the piazza of the Palazzo Reale were constructed; the Botanic Garden, the Museum, the Academy, and other public institutions were established. During the short reign of Francis I. the new harbour for ships of war was begun; and the reign of Ferdinand II., the reigning king, has already been distinguished by the completion of the Church of S. Francesco di Paola, by the extension of the Chiaja, by the enlargement of several of the streets, by the excavation and restoration of the national antiquities, and by other works of permanent utility and ornament to the city.

ANTIQUITIES.

There is no city whose history carries us so far back into the past which has so few visible antiquities as Naples. In this respect it is impossible to imagine a greater contrast than that which Naples offers to Rome. With the exception of the remains of the aqueduct of Augustus, now known as the Ponti Rossi, of the two arches of a Roman theatre, called the Anticaglia, of the fragments of the Roman temple of Castor and Pollux, preserved in the Church of S. Paolo, and of the vestiges

of buildings and tombs which are brought to light by every excavation beneath the surface of the present streets, the catacombs alone remain to connect Naples with classical times. Her suburbs, it is true, are covered with the ruins of temples, theatres, villas, and other ancient edifices. Her Museum is rich in monuments of Greek and Roman art; and yet almost every trace of antiquity within her walls has disappeared beneath the iron tread of her successive conquerors. Like another Nineveh, the Naples of the middle ages has risen upon the ruins of at least three cities,—the Parthenope of the first Greek colonists, the Neapolis of the second colony, and the Roman city which usurped its site, but perpetuated its name.

The fragments of the *Temple of Castor and Pollux* are preserved in the façade of the Church of San Paolo, which occupies the site of the temple. They consist merely of two columns, a portion of the architrave, and two torsi. The portico of eight columns was complete in 1688, but was thrown down by the earthquake of that year. It is described by the antiquaries of the 17th century as "an exact model of the Corinthian order." The temple dated from the time of Tiberius.

Of the other temples of Greek or Roman Naples scarcely anything has survived except the names. The sites of the *Temple of Neptune* and the *Temple of Apollo* are occupied by the cathedral, the old basilica of Santa Restituta being supposed to stand on the precise foundations of the temple of Apollo; the site of the *Temple of Ceres* is occupied by the Church of S. Gregorio Armeno; that of the *Temple of Mercury* is occupied by the Church of SS. Apostoli; that of the *Temple of Vesta* by the little Church of S. Maria Rotonda in the Casacalenda Palace; and that of the *Temple of Diana* by the Church of S. Maria Maggiore. One of the streets in the neighbourhood was called at a very recent period Strada della Luna, and another still retains the name of Strada del Sole.

The Catacombs, or rather those por-

tions of them which are called Le Catacombe di San Gennaro, are situated on the flanks of the hill of Capodimonte, at the extremity of the street of that name. The only entrance now open is that at the Church of San Gennaro, called indifferently S. Gennaro extra Moenia and S. Gennaro de' Poveri. The old entrances at S. Severo, S. Maria della Sanità, S. Maria della Vita, the Madonna del Pianto, and S. Efrem, or the Cappuccini Vecchi, have long been closed up. The Church of S. Gennaro was erected in the 8th century to mark the site of the small chapel in which the body of S. Januarius was deposited by S. Severus in the time of Constantine. The altar, the episcopal chair of tufa, and some mural paintings are still preserved in it. The catacombs, as we see them at this spot, and as the older antiquaries assure us they existed throughout their entire course, are excavated in the tufa rock, not, like those of Rome, beneath the surface of the soil, but in the face of the hill itself. They form a long series of corridors and chambers, arranged in three stories communicating with each other by steps. In a part which was closed at the beginning of the present century is a church with three arches, supported by columns cut out of the tufa rock, with an altar, pulpit, and baptistery of stone; in another part is a fountain which was doubtless used for sacred purposes. The walls of the corridors and chambers, like those of Rome and Malta, are excavated into numerous niches, arranged one over the other, in which we may still observe several perfect skeletons, and trace the olive branch, the dove, the fish, and other well-known symbols of the early Christians, with here and there a Greek inscription. These niches were formerly closed with slabs of marble, of which we have a proof in the pavement of the Church of S. Gennaro, where numerous fragmentary inscriptions, which are still legible, betray the source from which they were derived.

The antiquaries of Naples have expended a great amount of learning and

research in discussions on the origin of these catacombs. Some have identified them with the gloomy abodes of the Cimmerians of Homer; others have considered them the *Arenaria* or quarries from which, as Cicero tells us, the ancients extracted the tufa stone for building purposes; while others have supposed that they were excavated by the early Christians as a place of refuge from persecution. To all these ideas there are many and obvious objections; and yet the one which borders most closely upon fable is probably the nearest to the truth. It is now generally admitted that passages and chambers so extensive and intricate could not have been the work of men who sought concealment and secrecy for their religious worship; and the opinion that they are of Roman origin is unsupported by the slightest proof that the Romans at Naples built of tufa instead of their characteristic brick. To the Greek colonists, if not to the Phœnician founders of the city, we must therefore ascribe the construction of these catacombs, although there is no doubt that both the Romans and the early Christians subsequently appropriated them to their own use,—the latter for the purposes of worship as well as of sepulture. In the middle ages also, they were apparently used as the cemeteries of the city; and as late as the 17th century they were made the burial-place of the victims of the plague of 1656. Whether from some antiseptic qualities of the rock itself, or from the warmth and dryness of the atmosphere, it would appear that these catacombs have the power of preserving bodies from decay, for the Abate Romanelli, on exploring them in 1814, found several bodies of the plague victims still entire, and clothed in the dresses, the shoes, the stockings, and even the hats, which they had worn in life more than a century and a half before. During the continuance of the plague of 1656, the neighbouring monastery of S. Gennaro was converted into a lazaretto, which will explain the fact of the victims being buried in the clothes in which they had

been stricken by the pestilence and perished. In the times of the early Christians, several martyrs who were subsequently canonised were interred here: among them were S. Gennaro, S. Gaudioso, Bishop of Bithynia, S. Agrippino, S. Giovanni, S. Atanasio, and others. For this and other reasons, the catacombs in the middle ages were regarded with peculiar sanctity, and the clergy of the city were compelled to visit them at least once a year. It is worthy of remark, that the inscriptions discovered in them relate exclusively to Christians, not one having been found which belongs to Pagan times either Roman or Greek. The extent of the catacombs is said to be very great, particularly when the numerous branches are included in the calculation. A common tradition says that they extend from the Madonna del Pianto to Pozzuoli.

The *Ponti Rossi* is the modern name given to the remains of the Aqua Julia, the great aqueduct constructed by Augustus to supply the Roman fleets at Misenum with water. It commenced at Serino, in the Principato Ultra, and was about 50 miles in length. The remains now visible lie in the deep cutting to which they have given the name of the Ponti Rossi. They are built of solid masses of tufa, lined with red bricks, from which, of course, the epithet “Rossi” is derived. Before reaching this valley, at some point now unknown, the aqueduct separated into two branches. One of these proceeded into the heart of the city, terminated near the Porta di Costantinopoli, and furnished the city with its principal supply of water down to the time of Belisarius. During his siege of Naples, he broke down this branch for the purpose of cutting off the water of the besieged city, and subsequently marched his troops through the channel. The other branch crossed the Vomero, where its remains may still be seen. At that point, it again divided, one branch proceeding to the Roman villas on the point of Posilipo, the other proceeding by Monte Olivano to Baïæ and Misenum, where it

terminated in the *Piscina Mirabilis*. The ruins were repaired in 1843, when great care was taken to preserve their antique character.

The *Anticaglia*, in the street of the same name, are the two arches and other remains of an ancient theatre, supposed to be of Roman times. From the fragments which have occasionally been met with in the neighbourhood it must have been of immense size.

GATES.

In the middle ages, as we have already remarked, Naples was a fortified place of some strength, but the increase of population within the two last centuries has caused the suburbs to overgrow the city, and thus rendered the walls useless for purposes of defence. Like London, therefore, Naples has become an open city; and, with the exception of a few fragments of its wall and ditch which may still be traced, it retains nothing of its mediæval fortifications but its three castles and a few of its modernised gates. With two or three exceptions, these gates no longer stand at the principal entrances of the city, but are surrounded by streets and houses, beneath which all traces of the ancient walls have disappeared.

The *Porta Capuana* sufficiently indicates, by its name, its position on what was in olden times the high road to Capua and Rome. It is built of white marble, and is decorated with the arms of Ferdinand I. of Aragon, by whom it was built, and with some fine bas-reliefs, said by Vasari to be the work of Giuliano da Majano, though other writers on art attribute the design of the arch to Giuliano, and the decorations to less skilful and unknown hands. The statue of Ferdinand also stood upon it when first erected, but it was removed by Don Pedro de Toledo, in 1535, where the Emperor Charles V. made his triumphant entry into the city by this road. The two towers which flank the gate were added at that time and were called "Honour" and "Virtue." They still bear the names *L'Onore* and *La Virtù* inscribed upon

them. The road which passes out of this gate is the high post-road to the eastern provinces of the kingdom. At a short distance beyond the gate it divides into two branches, one leading N. E. through Arienzo, Benevento, Troja, and Foggia to Manfredonia; the other leading E. through Avellino to Bari, Brindisi and Otranto.

The *Porta Nolana*, situated at the extremity of the *Strada Egiziaca*, opens on a road which leads to the *Arenaccia* and *Santa Maria delle Grazie*, and thence across the *Sebeto* to Nola, through Ponticelli and Somma.

The *Porta del Carmine*, near the Church of *Santa Maria del Carmine*, stands on the high road to Portici, Salerno, Taranto, Cosenza, Catanzaro, Reggio, and to all the towns of *Principato Citra*, *Basilicata* and *Calabria*. It is the modern representative of the famous *Porta della Conceria* of Don Pedro de Toledo. About half a mile beyond the gate, and after traversing the *Borgo di Loreto*, the road crosses the *Sebeto* by the *Ponte della Maddalena*.

The *Porta Medina*, situated in a small street on the W. of the Toledo, was built, if there be any truth in the inscription or in the name it bears, by the Viceroy, Duke de Medina Torres, in 1640, from the designs of Fansaga. Popular tradition, however, asserts that it was erected at the expense of the citizens of the district, and that the Viceroy unjustly appropriated the credit due to their own patriotism. After the *Porta Capuana*, it is the oldest gate now standing in Naples.

The other gates are the *Porta di Costantinopoli*, the representative of the ancient *Porta Don Orso*, at the northern extremity of the street of the same name, near the *Museo Borbonico*;—the *Porta Alba*, at the southern extremity of the same street;—the *Porta di San Gennaro*, near the *Piazza delle Pigne*, in the *Quartiere di San Lorenzo*;—and the *Porta di San Giovanni*, in the *Strada S. Carlo all' Arena*. These gates are comparatively modern, and have no architectural or other interest to require more than this passing notice.

The other entrances to the city which

have no gates are the *Strada del Campo*, and the *Strada di Capodichino*, both of which lead to the point called Il Campo, where the road to Caserta and the Abruzzi, and that to Rome and Capua, branch off;—the *Strada di Capodimonte*, leading to the Royal Palace of the same name, and thence into the road to Capua by Aversa;—the *Strada di Posilipo*, and the *Grotta di Posilipo*, both leading to Pozzuoli and Baia.

PORTS.

Naples has three ports, the Porto Piccolo, the Porto Grande, and the Porto Militare.

The *Porto Piccola*, although now very small and ill adapted for any but vessels of light draught, is historically interesting, as the last remnant of the ancient port of Palæopolis. Tradition tells us that that port extended inland for a considerable distance, as far indeed as the sites now occupied by the churches of S. Giovanni Maggiore and S. Pietro Martire. This is confirmed by the fact that the whole of this district of the city is called the "Quartiere di Porto," or the quarter of the Port, and that the foundations of an ancient lighthouse are to be seen near S. Onofrio de' Vecchi, and gave to a small street adjoining the name of "Lanterna Vecchia." The harbour which now remains is little more than a basin or wet dock. The shallowing of its water has been going on for a considerable period, in consequence of the silting up of the sand and shingle, which are swept round the bay by a powerful current from the Punta della Campanella. The Board of Health, called the *Deputazione della Salute*, has its office on the point of the Molo Piccolo, which separates the Porto Piccolo from the Porto Grande; and on the other side of the port is the Custom House, or *Regia Dogana*. The district on the S. E. of this port is called the "Mandraccio," a term in which the local antiquaries recognise the Phœnician designation of the old harbour. It is inhabited by the lowest populace, whose habits have given rise to the proverb "educato al Mandraccio," an expression which

may find its synonym in the "Billingsgate" of London.

The *Porto Grande* was formed in 1302 by Charles II., of Anjou. He constructed the Mole called the Molo Grande, which was enlarged about the middle of the 15th century by Alfonso of Aragon. At its extremity, Frederick of Aragon, at the close of the same century, erected a lighthouse, or *fanale*, which was destroyed by lightning and rebuilt in its present form in 1656. Carlo Borbone, in 1740, completed the harbour by carrying an arm to the N. E. nearly as long as the mole itself, leaving the lighthouse at the elbow and constructing a fort or battery on the extreme point. This fort has so much increased in recent years that it now covers the whole arm erected by Charles. The harbour itself has suffered, like the Porto Piccolo, from the silting of the sand and shingle, but it has still 3 or 4 fathoms in its deepest part. It is considered a safe harbour, as ships when once within the mole are protected from all winds; but the heavy swell which rolls into the bay after a south-west gale makes it sometimes difficult to enter. The mole is one of the favourite promenades of the lower orders, and is described in our account of the principal streets and public places.

The *Porto Militare* is a new harbour intended exclusively for ships of war, and as a protection to the arsenal and dockyard. It was begun in 1826 by Francis I., and is still in progress. The old mole of the Porto Grande forms its boundary on the N., and on the S. it is bounded by a broad and massive mole running into the sea in a S. E. direction for a distance of 1200 ft., and intended to terminate in an arm bending to the N. E. The depth of water in this harbour is about 5 fathoms.

Frigates and the smaller vessels of the Neapolitan navy sometimes anchor within the head of the Molo Grande; but the usual anchorage of ships of war is about a mile S. S. E. of the lighthouse, where the depth of water is from 25 to 38 fathoms.

BRIDGES.

Although there are four bridges, so called, at Naples, there is only one which is properly entitled to the name, the others being viaducts which span the valleys or depressions within the city itself. In fact, there is only one stream at Naples to require a bridge, and that is the Sebeto; the shrunk and shallow representative of the classic Sebētus, now so fallen from its ancient state as to derive its principal supplies from the surplus waters of the aqueduct called the *Acqua della Bolla*:

Nec tu carminibus nostris indictus abibis,
Cebale, quem generasse Telon Sebethide
nymphâ

Fertur, Teleboûm Capreas cùm regna teneret
Jam senior; patriâ sed non et filius arvis
Contentus, late jam tam dititione premebat
Sarrastes populos, et quæ rigat aquora Sarnus,
Quique Ruffas, Batulumque tenent, atque
arva Celennæ;

Et quos malifera despectant moenia Abellæ.
Virg. Æn. viii. 744.

The bridge over the Sebeto, the *Ponte della Maddalena*, is a very magnificent structure, built by Carlo Borbone on the site of an ancient bridge called the *Ponte di Guiscardo*. It derives its present name from the church of *La Maddalena*, which adjoins it.

The *Ponte di Chiaja* is a viaduct, built in 1634, as a means of communication between the hill of Pizzofalcone and that of Sant' Elmo. It is a heavy structure, but has undergone many decorations and improvements in recent years.

The *Ponte della Sanità* is a very noble viaduct, built in 1809 by the French as part of the new road which they constructed from the Toledo to Capodimonte, and to which they gave the name of *Strada Napoleone*. It derives its present name from the suburb of *La Sanità*, which is reputed to be one of the healthiest quarters of Naples.

The *Ponte dell' Immacolatella* is situated at the northern extremity of the *Strada del Piliero*, near the *Molo Piccolo*. It was built by Carlo Borbone.

CASTLES.

The *Castel Nuovo*, with its towers and fosses, massive in bulk and irregular in plan, has been sometimes called the Bastile of Naples, although its position near the port and the isolated fortress which occupies its centre, give it a more general resemblance to the Tower of London.

It was begun in 1283 by Charles I. of Anjou, from the designs of *Giovanni di Pisa*, in what was then called the French style of fortification in contradistinction to the "German manner," which, we are told, was so displeasing to Charles in the *Castel Capuano*. *Giovanni di Pisa* having been recalled to Tuscany before the castle was completed, Masuccio I., the Michael Angelo of the 13th century, was employed to finish it. On its completion it was used by Charles as his palace, being at that time beyond the boundaries of the city, and capable of being surrounded at pleasure by the sea. About the middle of the 15th century, Alfonso I. of Aragon enlarged it by the addition of another line of walls and towers, protected by a new fosse. The old Anjou castle, with its five towers, was not disturbed, but allowed to remain as the *donjon* of the new building. Of the outer wall of Alfonso of Aragon, the circular bastion towards the *Piazza del Castello* is supposed to be the only portion now remaining, the greater part of the present works being attributed to Don Pedro de Toledo, who is known to have built the square bastions, which date therefore from 1546. In 1735, after the conquest of the city by Carlo Borbone, the whole building was reduced to the form in which, with few exceptions, we now see it. The chief object of interest in the *Castel Nuovo* is the *Triumphal Arch of Alfonso of Aragon*, erected in 1443 from the designs of Pietro di Martino, the Milanese architect, in honour of the triumphal entry of Alfonso into Naples. It stands between two of the old Anjou towers, whose broad and massive walls of mediæval architecture contrast singularly with its classical style and

elaborate decorations. Compressed, as it were, between these solid towers, it gives, at first sight, the appearance of a triumphal arch which has been elongated upwards. This, however, was no fault of the architect, who had designed his work on a different scale for the Piazza del Duomo; but the interest of Niccolo Bozzuto, a veteran officer of Alfonso, whose house must have been pulled down to make room for the monument if it had been erected upon that spot, induced the king to order the site to be changed to the Castel Nuovo. Though faulty in some of its details, it is by no means devoid of elegance. It consists of an archway flanked by Corinthian columns supporting a frieze and cornice, and an attic containing the bas-reliefs of Alfonso's entry into Naples, in the execution of which Pietro di Martino was assisted by the sculptors Silvestro Salviati and Salvator d'Ariscio of Aquila. Upon this rests another frieze and cornice surmounted by a second arch, which supports, in its turn, a kind of sarcophagus with four niches containing statues illustrating Alfonso's virtues. Over the first arch is the inscription *ALPHONSUS REX HISPANVS SICVLVS ITALICVS PIVS CLEMENS INVICTVS*. The bas-relief is very interesting as a specimen of the sculpture of the 15th century. It represents Alfonso entering Naples in a triumphal car drawn by four horses, in the style seen on ancient medals, attended by his courtiers and by the clergy and authorities of the city, all of whom are dressed in the costume of the period. Over it is the inscription *ALPHONSUS REGVM PRINCEPS HANC CONDIDIT ARCVN*. The three statues of St. Michael, St. Anthony Abbot, and St. Sebastian, on the summit of the arch, are by Giovanni da Nola, and were added by the Viceroy Don Pedro de Toledo. Passing under this arch we enter the piazza by the celebrated *Bronze Gates*, executed by the monk Guglielmo of Naples, and representing in various compartments the victories of Ferdinand I. over the Duke of Anjou and the rebellious barons. Imbedded in one of the gates is a cannon ball, fired,

according to Paulus Jovius, during one of the contests between the French and Spaniards in the time of Gonsalvo da Cordova. It was fired from the interior of the castle by the French, who had closed the gates at the first notice of the approach of the Spaniards to gain possession of the fortress. The ball was unable to penetrate the gate, and has since remained so imbedded in the metal that it cannot be removed though it can be turned round with ease. With the artillery of the present day it would be difficult to accomplish a similar feat. Beyond the gates are the armoury, capable of containing 60,000 stand of arms, the barracks, the artillery, the arsenal, and the foundries for cannon. On the right of the church is a building which is said to date from the time of the house of Anjou, and was afterwards the residence of the Aragonese kings. It contains the magnificent hall which is used as the principal *Armoury*, called the *Sala di S. Luigi*, or the *Sala delle Armi*. This hall has undergone as many vicissitudes as any portion of the castle, having been at different times a room of royal audience, a saloon for state festivals, a music hall, and a court theatre. Within its walls Pope Celestin abdicated the pontificate in 1294. In another room, converted into a chapel dedicated to S. Francesco di Paola, that saint had his famous interview with Ferdinand I. of Aragon as he passed through Naples on his way to France, whither he had been summoned by Louis XI., who believed that the sanctity of S. Francesco would cure him of his sickness. The *Church* of the castle, dedicated to Santa Barbara, is remarkable for the Corinthian architecture of its façade, the work of Giuliano da Majano. It is an interesting building, exhibiting, in the details of its decorations, after the usual manner of the time, an incongruous mixture of sacred and profane objects. In the choir, behind the high altar, is the famous picture of the Adoration of the Magi by Van Eyck, said to be one of the first works which he painted in oils, after his discovery or rediscovery of the

art of oil-painting, and to have been sent by some Italian merchants trading in Flanders as a present to Alfonso I. On its arrival at Naples, as Vasari tells us, every painter in the kingdom hastened to see it as a curiosity. The countenances of the three Magi were retouched by Zingaro, who converted them into portraits of Alfonso I., Ferdinand I., and another royal personage of the time, an alteration which it is necessary to bear in mind, because it has led some critics who were unaware or unmindful of the circumstance, to suppose that it was not the picture of Van Eyck, who painted it in Flanders and could not, therefore, have introduced the portrait of the king whom he had never seen. Near the sacristy is a remarkable piece of sculpture, representing the Virgin with the child in her arms. It is attributed to *Giuliano da Majano* by Cicognara, who praises the elegance of the figures and the richness of the drapery. It is, however, doubtful whether this sculpture be really the work of so great an artist, although Vasari tells us that Giuliano executed for Alfonso, while Duke of Calabria, several "bas-reliefs" for the adornment of the castle. Behind the choir is a singular *Winding Stair* of 158 steps, leading to the summit of the Campanile. It has been ascribed to no less an architect than Giovanni di Pisa, but there appears to be more reason to regard it as a work of the 15th century. A covered gallery communicates between the castle and the palace, so that a secure retreat is provided for the royal family in case of a popular tumult.

The *Dockyard* and *Arsenal* adjoin the Castel Nuovo and the Royal Palace. The Arsenal was built by the Viceroy Don Inigo de Mendoza in the year 1577. Previous to that year, it stood near the site of the present Custom House at the Molo Piccolo; but the gradual shallowing of the water made it necessary to remove it to its present situation, in spite of the obvious inconvenience which such a neighbour must inevitably entail on the palace of the sovereign.

The Wet Dock was begun in 1668 from the designs of a Carthusian monk, called *Bonaventura Presti*, who, having been a carpenter in early life, had acquired some knowledge of architecture, and was ambitious of adding the fame of an engineer to the reputation he had gained by restoring some public buildings in the city. For this purpose he induced the Viceroy Don Pedro Antonio of Aragon to entrust to him the construction of a new dock; and in spite of all remonstrance, persisted in excavating it on the narrow site below the palace, which was formerly the piazza of the Arsenal. During the progress of the excavation, the accumulation of water proved too much for the engineering talents of the monk. The Viceroy at length sent him back to his convent, and then employed the able architect, *Picchetti*, or, as he is sometimes called, Francesco Picchiani, of Ferrara, to complete the works. This he accomplished with great skill, after which he constructed the noble flight of steps leading from the Arsenal to the piazza of the Palace. Considerable additions have been made to these works in recent years, particularly since the introduction of steamships into the royal navy. On the whole, however, they do not offer much either of novelty or of interest to the traveller who is acquainted with the more important arsenals of England.

Castel dell' Ovo, so called from its oval form, stands on the small island which Pliny describes under the name of Megaris, and is now joined to the mainland of Pizzofalcone by a bridge of 800 feet. It has been supposed to occupy the site of one of the villas of Lucullus, the ruins of which are said to be still visible in the water. This supposition originated with the earlier antiquaries who were so anxious to identify the island with the "*Castrum Lucullanum*" to which Odoacer consigned Augustulus at the fall of the Roman empire, that they met the obvious objection of want of space by suggesting the probability that the *Castrum* extended from the extremity of the rock to the summit of Pizzo-

falcone. In later times, a more careful study of the history of the promontory of Posilipo has thrown considerable doubt on this conjecture. The island of Nisita is now believed to be the true site of the *Castrum Lucullanum*, a term, it must be remembered, which is not ancient but mediæval. The question has been the subject of much controversy, but it is too unimportant to be discussed at length in this place; and we think it impossible for any one who examines the two localities to entertain a doubt that the weight of evidence is in favour of Nisida. In the 4th century this island was given by Constantine to the church, and was called the *Isola di S. Salvatore*, to show, as the old chronicler Pietro d'Eboli tells us, that it was safe from hostile attack. The castle was founded in 1154 by the Norman William I. on the designs of the architect Buono, mentioned by Vasari in his life of Arnolfo di Lapo as the builder of the Campanile of San Marco at Venice. It was continued by Frederick II., who held within its walls a general parliament in 1218, and in 1221 entrusted the work to Niccolò di Pisa; it was completed, however, as Vasari tells us, by his contemporary Fuccio. Charles I. of Anjou added considerably to the castle, and made it occasionally a royal residence. King Robert the Wise employed Giotto to decorate the chapel of the castle with frescoes, but no trace of these paintings now remains. The reader of Vasari, however, will not require to be reminded of the friendly interviews which took place in the castle between Giotto and his royal patron, who seems to have been always happy in the society of the witty painter and friend of Dante. A century later, when Charles Durazzo was besieged by Louis of Anjou, the castle appears to have been a position of some strength, though we cannot place reliance on the amusing statement of Froissart that it was at that time "one of the strongest castles in the world, and situated as it were by enchantment in the sea, so that it is impossible to take it but by necromancy, or by

the help of the devil." This allusion to "necromancy" was probably suggested by the fate of the magician described in the same delightful chronicles, who had, by means of his enchantments, caused "the sea to swell so high," that he enabled Charles Durazzo to capture within the castle "the queen (Joanna) of Naples and Sir Otho de Brunswick;" and whose offer to practise the same treacherous manoeuvre upon "the Lord Charles de Durazzo," was rewarded by the "Earl of Savoy" with the loss of his head. The castle was besieged in 1495 by Ferdinand II. after it had surrendered to Charles VIII. of France, and was reduced to ruins by his soldiers; the precise period of its restoration in its present form cannot be ascertained. It is defended by batteries of cannon and outworks, but they would be of little avail against the modern system of naval gunnery.

Castel Capuano, founded by the Norman William I., on the designs of Buono, was completed in 1231 by Frederick II. from the designs of the Florentine architect Fuccio, in what was then called the German style of fortification. It was the Palace of the Suabian dynasty. The Viceroy Don Pedro de Toledo, in 1540, reduced it to the form of a palace, and established within it the different tribunals which were scattered throughout the city. It is still appropriated to this purpose, and the three great tribunals of Naples, the Court of the First Instance, the Criminal Court, and the Court of Appeal, hold their sittings within its walls. The prisons are on the ground floor, and are capable of receiving many hundred persons.

Castel Sant' Elmo, called in the 14th century *Sant' Erasmo*, from a chapel dedicated to that Saint, which once crowned the summit of the hill. The derivation of the name *Sant' Elmo* has given rise to abundant controversy; and some writers have gone so far as to give it a Phœnician origin. It appears, however, to be most probable that the hill and castle, on the completion of the latter in the 15th century, took the name of *S. Antelmo*, one

of the saintly founders of the Carthusian order, whose magnificent establishment of S. Martino below the castle is described in our general account of the churches. The castle was founded by Robert the Wise in 1343. The king's commission to his high chamberlain Giovanni di Haya to construct a "fortified palace" on this hill is still extant. The architect of the building was Giacomo de Sanctis, the pupil of Masuccio II. At that time it is supposed to have acquired the name of the Torre Belforte. A century later, under Ferdinand I., it appears to have been known as the Castello di San Martino, deriving its new name doubtless from the neighbouring monastery. This monarch, as we know from Vasari, employed the celebrated engineer and architect Antonio di Giorgio da Settignano, and his friend Andrea di Fiesole, upon its works. From this period, to the middle of the 16th century, no particulars of its history have been preserved, and nothing more is known than that Don Pedro de Toledo built the castle in its present form upon the plans of Luigi Scriva, the Spanish engineer, who built the Castle of Aquila. Some additions were made to the castle in 1641 by the Duke de Medina Torres; and with these exceptions, we probably see the very building erected by Pedro de Toledo. Sant' Elmo is too conspicuous a feature in the landscape of Naples to require a detailed description. Its enormous walls, with the counterscarp and fosses cut in the solid tufa, and the mines, countermines, and subterranean passages with which it is said to abound, formerly obtained for it the reputation of great strength; but it is no longer capable of offering any effectual resistance to an attack by sea. Beneath it, in the solid rock, is a cistern said to be as large as the castle itself. It is needless to add that the view from the ramparts is magnificent, though necessarily of the same character as that from the Certosa of San Martino.

Castel del Carmine, a massive pile, founded by Ferdinand I. of Aragon

in 1484, and enlarged by Don Pedro de Toledo, is scarcely to be classed among the existing fortifications of Naples, since it is no longer a place of strength but is used as barracks for the troops and as a military prison. It was the stronghold of the populace in Masaniello's insurrection in 1647, and after that event it was fortified with great care; but the increasing necessities of civilisation, and the opening of new lines of streets in that quarter of the city, in the middle of the last century, induced Carlo Borbone to dismantle it.

LARGHI AND FOUNTAINS.

The Piazze in Naples are invariably called Larghi, corresponding very nearly to our term "squares." The *Largo del Castello*, the large irregular space in the rear of the Castel Nuovo, although the largest square in Naples, is remarkable only for the two fountains called the *Fontana degli Specchi*, or the "Fountain of Mirrors," and the *Fontana Medina*. The latter, situated at the extremity of the Largo, towards the mole, was built by the Viceroy Duke de Medina Torres from the designs of Domenico Auria and Fansaga. It consists of a large shell, sustained by four satyrs; in the centre of the shell are four sea-horses, with Neptune in the midst of them throwing up water from the points of his trident. At the base are four tritons seated on sea-horses, with lions and other animals discharging water from their mouths. It is considered the finest fountain in Naples. From its size and volume of water, it is certain to attract attention, but it partakes as largely of the faults as of the better characteristics of the school of Bernini.

Largo del Gesù, opposite the church of that name, contains the obelisk called the *Guglia della Concezione*, erected in 1747, from the designs of Genovina. It supports a statue of the Madonna in copper gilt. The obelisk is covered with sculptured ornaments by Bottiglieri and Pagano, in the worst possible taste. The fine colossal bronze statue of Philip IV. by Lorenzo Vaccaro, which formerly

stood in this Largo, was destroyed by the Austrians in the beginning of the last century. In the Largo Monteliveto, near this, is the *Fontana di Monteliveto*, designed by Cufaro in 1668, and ornamented with a bronze statue of Charles V.

Largo di Santa Lucia, one of the fish markets of Naples. This piazza, which is generally in a very dirty state, contains the fountain of the same name, the *Fontana di Santa Lucia*, adorned with very fine statues and bas reliefs by Domenico Auria and Giovanni da Nola, in whose honour it is sometimes called, from his surname, the *Fontana Merliano*. One of the bas reliefs represents Neptune and Amphitrite; the other represents a contest of sea divinities for the possession of a nymph whom they have carried off.

Largo del Mercato, the great marketplace of Naples. A market is held here every Monday and Friday, and on those days there is no place in the city which offers so many facilities for studying with advantage the habits and costumes of the lower orders. It is also the historical Piazza of Naples, the scene of the tragedy of Conradin in 1268, and of the insurrection of Masaniello in 1647. Conradin and his cousin Frederick of Austria, were buried in the church of Santa Maria del Carmine, which is described under its proper head in a subsequent page. There are three Fountains in this Largo, the most important of which is called the *Fontana di Masaniello*. The Largo del Mercato, like the open Marinella which we shall hereafter notice, was in former times one of the great resorts of the Lazzaroni, that strange and excitable people, who knew not the necessities of civilisation, who were content, in this crowded scene, to pass their lives in the open air, and considered existence in such a climate an enjoyment.

Largo del Mercatello, the place where the weekly corn market is held. It contains the monument erected in 1757 by the City of Naples, in honour of Carlo Borbone. It was designed by Vanvitelli, and consists of a hemicycle surmounted by a marble balustrade

with 26 statues representing the virtues of that sovereign. The pedestal in the centre was intended to bear an equestrian statue of the king, but it is said that there is no probability of the design being completed.

Largo del Pennino, called also Largo della Selleria, contains the *Fontana dell' Atlante*, constructed of white marble in 1532, by Don Pedro de Toledo, from the designs of Luigi Impò. The statue of Atlas by Giovanni da Nola, which gave name to the fountain, has disappeared; but the dolphins which remain are by his hand. In the Vico Canalone near this Largo is the *Fontana de' Serpi*, so called from the serpents of an antique head of Medusa in bas relief.

Largo del Palazzo Reale. This fine and spacious piazza was reduced to its present form in 1810, when four convents which formerly stood upon the site were removed to less prominent localities. On one of its sides is the Royal Palace; on another is the Palace of the Prince of Salerno; the third, forming a semicircle, is occupied by the ambitious but unimposing church of S. Francesco di Paola and its long lateral porticos. In the middle of the Largo are the two colossal equestrian bronze statues of Carlo Borbone and of Ferdinand I. of the reigning house of Bourbon. The two horses and the statue of Charles are by Canova; the statue of Ferdinand is by Call. The history of the figure of Charles is an epitome of the political changes of Naples itself. It was originally modelled as a statue of Napoleon; it was afterwards altered into a statue of Murat, and was finally converted into one of Carlo Borbone. The horse has also undergone as many changes to make it suit the character of its rider; and it is doubtless to this circumstance that we must ascribe its inferiority in reality and spirit to the horse of Ferdinand.

Among the other fountains may be mentioned the *Fontana Scapellata*, behind the church of the Nunziata, remarkable as the work of Giovanni da Nola in 1541; the *Fontana Coccovaja*, by the same artist, in the Strada di

Porto; the *Fontana del Sebeto*, erected in 1590 from the designs of Carlo Fansaga, and decorated with statues of the recumbent Sebetus and Tritons; and the *Fontana del Ratto d'Europa*, in the Villa Reale, the work of Angelo de Vivo in the last century, which formerly belonged to the Fountain of the Pietra del Pesce in the Strada Nuova.

AQUEDUCTS, ETC.

The *Acqua Carmignana*, the modern aqueduct of Naples, was constructed by Signor Alessandro Ciminello and Signor Cesare Carmignano, at their own expense, in the beginning of the 17th century. It commences at Sant' Agata de' Goti, and conveys the waters of the Isclero into the city by a circuit of about 30 miles in length. It was, however, so severely damaged by the earthquake of 1681, that it became necessary to seek a new supply at Maddaloni, whence the water is conveyed into the former channel at Licignano. From its source to that place the channel is covered with masonry, and from Licignano to Naples it is subterranean. In 1770, a further supply was obtained by directing into the channel the surplus waters of the aqueduct at Caserta. Most of the city fountains are supplied by this aqueduct.

The *Acqua della Bolla*, derived from the flanks of Vesuvius and the hill of Lautrec, is brought into the city by a covered channel 5 miles long. It supplies all the lower quarters of the city. The surplus waters of this aqueduct are discharged into the channel of the ancient stream which flows into the sea beneath the Ponte della Maddalena under the name of the Sebeto.

Quanto ricco d'onor povero d'onde.

METAST.

The water supplied by these aqueducts has a bad repute for drinking purposes, and has frequently an unfavourable effect upon strangers. For domestic use, therefore, all persons who can afford to do so, derive their supplies from the

CITY SPRINGS.—Of these there are four of great celebrity in different quar-

ters of the city, abundantly sufficient to supply the inhabitants with excellent water: the *Tre Cannoli*, in the street of the same name; the *Acqua Aquilia* in the Strada Conte Olivares; the *Acqua Dolce* at Santa Lucia; and the *Acqua del Leone* in the Mergellina near Posilipo. The latter is in great repute as the purest spring; the court and principal resident families send to it daily for their supplies.

MINERAL WATERS.—There are two mineral springs within the city, which have great local celebrity. The *Acqua Solfurea di Santa Lucia*, near the church of S. Maria della Catena in the Strada S. Lucia, is a very celebrated spring, containing sulphuretted hydrogen, and carbonic acid gas, at a temperature of 64° F. It is used in skin diseases, and as a general alterative by thousands annually, and is said to be as efficacious as it is popular. The *Acqua Ferrata di Pizzofalcone* is, as its name imports, a chalybeate spring, situated in a cave near the sea, immediately below the Royal Casino on the Chiatamone, and therefore on the west of the Castel dell'Ovo. It is a very useful chalybeate, and the large quantity of carbonic acid gas which it contains (nearly 7 cubic inches in a pint) renders it a grateful stimulant to the stomach. Its temperature is 68°.

PRINCIPAL STREETS AND PUBLIC PLACES.

The *Villa Reale*, along the Riviera di Chiaja is the favourite promenade of Naples; and when the extent and character of the scenery which it commands are considered, it may be described as unrivalled in the world. Its length is about 2000 feet, and its width about 200; it forms, therefore, a long narrow strip of ground separated from the street of the Chiaja by an iron railing, and from the sea by a wall and parapet. It has gates at the extremities, and being thus enclosed, it can hardly claim the title of a public walk in the sense attached to the term in England, as the lower classes, peasants, and servants in livery are only admitted once a year, at the festival of Sta. Maria di Piedigrotta on the 8th

September. The ground is divided into five walks, planted chiefly with acacias and evergreen oaks. One part of the walk contains a shrubbery of deciduous plants and evergreens with some Australian shrubs, date palms, bananas, the *laurus indica*, the *justicia adhatoda*, and *medicago arborea*. The Villa has been created at different times. It was first laid out in 1780, to nearly half its present length; another portion of the same extent was added in 1807, and a third portion of about 1200 feet was added in 1834. The first half is in the Italian style, the remainder is an attempt to imitate the less formal gardening of England by the introduction of winding paths, grottos, a loggia towards the sea, and two small temples dedicated to Virgil and Tasso. About twenty years ago the Villa Reale was celebrated for the group of the "Toro Farnese," which was placed in the large granite basin which forms the central fountain. It was found, however, that the action of the sea air was injurious to the marble, and the group was therefore wisely removed to its present situation in the Museo Borbonico. Several other statues of interest and value were removed at the same time, and replaced here by indifferent copies. The figures and groups which now ornament the Villa Reale need no description, as the subjects will be familiar to every one acquainted with ancient art or classical mythology, and their execution is of too mediocre merit to call for notice. During the winter season, from November to April inclusive, a band of music plays in the gardens from one to three o'clock; from May to October inclusive, it plays from six to seven in the evening.

"The Villa Reale," says John Bell, "is a splendid public garden, and a great ornament to the Chiaja, more especially in the months of spring, when the verdure of the trees and the rich fragrance of the blossom renders it most attractive. To all the beauties generally descriptive of a public walk, it unites the advantage of a fine city and sea view, with a sweet and voluminous sketch of the bay and

its shores, while Pizzofalcone, Castel dell'Ovo, and St. Elmo present a magnificent prospect, filling the eye with their varied forms and antique aspect. The walks, dry soil, and low leafy shrubbery of this garden, are peculiarly delightful, offering shade in the summer heats, and shelter in the blasts of winter; as it is always warm, still, and calm, and is particularly precious in a city rising on the lips of volcanoes, where there can be neither walks nor rides. It has, however, one striking fault, that of being all quite flat and level, a defect which might easily be remedied by raising an artificial mound, which, for view, for shade, as well as for variety, would have added much to the general effect. I must also quarrel with its statues, which are such as would be disesteemed in any part of the world, but which in Italy, in the very seat and abode of the arts, are beheld with increased feelings of disappointment, perhaps the more so, from their being bad copies of some of the most admired works of antiquity." We have already mentioned that the Villa Reale is only open to the public and peasantry on the 8th of September, the anniversary of the festival of Santa Maria di Piedigrotta. Those who happen to be in Naples at that time will not fail to be interested with the singular display of costumes and national character, for which that great holiday is remarkable. A description of the scene will be found in our account of the popular festivals in another page.

The *Chiaja*, or rather the *Strada di Chiaja*, of which the Villa Reale may be said to form a part, was begun by the Viceroy Don Enrique de Guzman, Count d'Olivares, from the designs of Domenico Fontana, and was completed by Don Luis de la Cerda, Duke de Medina Celi, the last of the Spanish viceroys.

The Toledo. This celebrated street, the main artery and Corso of Naples, is about a mile and a half in length, from the end of the Strada di Santa Lucia near the Royal Palace, to the Museo Borbonico; and if we regard the new street, called the Strada di Capodi-

monte, as a continuation of it as far as the Ponte della Sanità, its length is nearly two miles. It was built in 1540 by the Viceroy Don Pedro de Toledo, on what were previously the fosses of the old city. It may, therefore, be said to separate the Naples of the middle ages, which lay between it and the Castel del Carmine, from the modern city, which extends to the westward along the southern slopes of Sant' Elmo and the Chiaja. It is paved with flagstones throughout its whole extent, and is the street of the principal shops. In a former page, we have mentioned the medley of strange sights which here meet the traveller at every turn, and it is therefore only necessary to say, that from morning to night, and we may almost add from night to daybreak, the Toledo is thronged with people and with carriages; the people shouting at the top of their voices, and the carriages threading their way between the pagodas of the lemonade-sellers, the stalls of the acquajoli or venders of iced-water, the charcoal fires of the sausage dealers, and a hundred groups of busy people, whose sole occupation appears to be to pass as much of their lives as possible in the open air. It is at all times the noisiest street in Europe, and on extraordinary occasions it presents a perfect sea of human beings, swayed here and there by each successive current, and presenting to the eye of the traveller one of the most curious spectacles which it is possible to imagine.

The *Marinella*, a long, open beach beyond the Castel del Carmine, was once the head quarters of the *Lazzaroni*, a class which is now almost extinct, or at least, has lost, under the influence of advancing civilisation, those distinctive features which the travellers of half a century ago so graphically described. The people to whom the term is now applied, are no longer the vagrants and outcasts who retained the name and dress of the lepers of the middle ages and invoked Lazzarus as their patron, but for the most part are boatmen and fishermen, two of the most industrious classes in Naples. The habits of these men are

still as amphibious as those of their predecessors; they may be seen here standing beside their boats in the water for an hour at a time, or lying on the beach, and basking in the sun, regardless of the stench arising from heaps of decomposing fish, the dressing of hides, or the sewers which here empty themselves into the sea. As a class they are universally acknowledged to be abstemious and frugal, and they continue, what Matthews found them, — “a merry, joyous race, with a keen relish for drollery, and endued with a power of feature that is shown in the richest exhibitions of comic grimace. Swinburne says well, that Hogarth ought to have visited Naples to have beheld the ‘sublime of caricature.’ I know few sights more ludicrous than that which may be enjoyed by treating a Lazzarone to as many yards of macaroni as he can contrive to slide down his throat without breaking its continuity. Their dexterity is almost equal to that of the Indian jugglers, and much more entertaining.” On this point we may also quote, as still truly applicable, the remarks of another acute observer: — “If Naples,” says Forsyth, “be a Paradise inhabited by devils, I am sure it is by merry devils. Even the lowest class enjoy every blessing that can make the animal happy, — a delicious climate, high spirits, a facility of satisfying every appetite, and a conscience which gives no pain. Here tatters are not misery, for the climate requires little covering; filth is not misery to them who are born to it; and a few fingerings of macaroni can wind up the rattling machine for the day. . . . Yet these are men whose persons might stand as models to a sculptor; whose gestures strike you with the commanding energies of a savage; whose language, gaping and broad as it is, when kindled by passion, bursts into oriental metaphor; whose ideas are cooped, indeed, within a narrow circle — but a circle in which they are invincible. If you attack them there, you are beaten. Their exertion of soul, their humour, their fancy, their quickness of argu-

ment, their address at flattery, their rapidity of utterance, their pantomime and grimace, none can resist but a *lazzarone* himself."

The Mole, built in 1302 by Charles II. of Anjou, with a lighthouse whose foundations date from the time of Frederick of Aragon, is another place where the national manners and the national costumes may be studied with advantage. It is the favourite promenade of the lower classes, and not the less so because it is free from those restrictions which exclude them from the *Villa Reale*. Here therefore we may see on every afternoon the national character developed without restraint, and surrounded by all the circumstances which appeal so powerfully to the amusement or the prejudices of the people. Forsyth calls it an epitome of the town, exhibiting most of its humours. "Here," he says, "stands a friar preaching to one row of *lazzaroni*; there Punch, the representative of the nation, holds forth to a crowd. Yonder, another orator recounts the miracles performed by a sacred wax-work, on which he rubs his *agnuses*, and sells them thus impregnated with grace, for a grain a-piece. Beyond him are quacks in huzzar uniform, exalting their drugs and brandishing their sabres, as if not content with one mode of killing. The next 'professore' is a dog of knowledge, great in his own little circle of admirers. Opposite to him stand two jocund old men, in the centres of an oval group, singing alternately to their crazy guitars. Further on is a motley audience seated on planks, and listening to a tragi-comic 'filosofo,' who reads, sings, and gesticulates old Gothic tales of Orlando and his Paladins." Sometimes the preacher who takes his daily station on the mole, is a monk whose eloquence attracts an audience far superior to the ordinary frequenters of the spot. Not uncommonly he is as celebrated for that peculiar humour, which is sure to find a response in the hearts of the Neapolitans, as he is for his powers of oratory. One of the most remarkable men of this class in

recent years was Fra Rocco, the Dominican, of whose influence over his excitable audience a hundred anecdotes are current. On one occasion, it is related, he preached on this mole a penitential sermon, and introduced so many illustrations of terror that he soon brought his hearers to their knees. While they were thus showing every sign of contrition, he cried out,—"Now all you who sincerely repent of your sins, hold up your hands." Every man in the vast multitude immediately stretched out both his hands. "Holy Archangel Michael," exclaimed Rocco, "thou who with thine adamant sword standest at the right of the judgment-seat of God, hew me off every hand which has been raised hypocritically." In an instant every hand dropped, and Rocco of course poured forth a fresh torrent of eloquent invective against their sins and their deceit. He had a great dislike to tobacco, and when once preaching to a crowd of Spanish sailors, he astounded them by telling them that there were no Spanish saints in Heaven. A few, he said, had been admitted, but they smoked so many cigars that they made the holy virgins sick, and St. Peter set his wits to work to get them out. At length he proclaimed that a bull-fight was to be held outside the gate of *Paradiso*. Thereupon every Spanish saint without exception ran off to see the fight, and St. Peter immediately closed the gate, and took care never to admit another Spaniard.

Poggio Reale, although beyond the gates, may be here mentioned as one of the favourite promenades of the citizens. It is a long, straight road, beyond the *Porta Capuana*, planted with trees and embellished with fountains, and preserving the name of a favourite retreat of many successive kings of Anjou and Aragon. Towards the close of the 16th century Alfonso II. built a palace on the spot, and surrounded it with grounds and gardens which extended to the sea. In the middle of the 17th century the Duc de Guise described the spot as one of the most beautiful in the world, but it was

destroyed in the military operations of which Naples was subsequently the theatre, and it is now altogether abandoned, and in ruins.

POPULAR FESTIVALS.

The traveller who has witnessed the imposing ceremonies in the churches of Rome will not find much novelty in the religious festivals of Naples, except that they appear to constitute an important element in the amusements of the people. Like their Greek progenitors, the Neapolitans, on all occasions, associate their devotions with their pleasures. The festa, which begins with a church solemnity, ends generally with a tarentella, and the superstition which forms one of the characteristic features of the popular mind does not appear incompatible with that light-hearted revelry which makes a train of returning pilgrims assume the aspect of a bacchanalian procession.

The stranger who visits Naples for the first time will be struck by the universal veneration for the Madonna. At the angle of every street and in every shop, there is a picture or image of the "Madre di Dio," with one or two lamps burning perpetually before it. It will, therefore, not be surprising to find that the two great festivals of the people are in honour of the Virgin.

The most important of these is the *Festa di Pièdigrotta*, the great popular festival of Naples, which takes place on the 8th of September, and which we have elsewhere mentioned as one of the most singular displays of national character and costume which we can meet with at the present day in Europe. It was instituted by Carlo Borbone in commemoration of the victory gained by the allied armies of Naples and of Spain over the army of Austria at the battle of Velletri. In honour of the day all the available troops of the kingdom on this side of the Faro, amounting generally to 30,000 men, are marched into the city, and, after having defiled before the king and royal family in the piazza of the palace, they proceed to line the streets from the palace to the church of Pièdigrotta, including the

long line of the Chiaja. About 4 o'clock his majesty and the royal family, in their state carriages, attended by the ministers and the great officers of the Court, and escorted by flying footmen, set out in procession through this double line of soldiery, whose brilliant uniforms give unusual gaiety to the scene. After performing their devotions at the church of Pièdigrotta, the royal family return to the palace in the same order; and the rest of the day is a scene of unrestrained rejoicing to the thousands of gaily-dressed peasantry who come from all parts of the kingdom to swell the throng of merry-makers in the city. In fact the country people look forward to it with so much delight that at one time no marriage was ever solemnised without a condition being made by the bride that her intended husband should annually take her to the capital to be present at the festival. It is, therefore almost superfluous to say that the *fête* is a most exciting and singular spectacle, and such as we should in vain look for in any other city of Europe. M. Valéry thus records his impressions of the scene:—"I was there in 1826 on that day; the aspect of the Villa Reale was enchanting; the girls of the environs, dressed in their national costumes, with silver pins in their hair, wrapped in elegant veils that fell over their bright-coloured frocks figured with gold, were there in crowds. Of such importance did they formerly reckon this feast, which, however, is only of the end of the 16th century, that they stipulated in marrying, as a clause of the contract, that their husbands should take them to it every year. The red Phrygian cap, the swarthy faces of the men loaded with fruit tied up in garlands or suspended to long rods, were also very picturesque. The king went in grand procession to the church of the Madonna: the cortege was nearly the same as in France, except that each prince was in a separate carriage. The coachmen, and footmen too, were without hats, but wore full-bottomed powdered wigs, like those our judges formerly used, and this grave head-dress contrasted

comically with the physiognomies of the wearers. These out-of-the-way wigs are a remnant of Spanish etiquette. I could not help thinking what laughter and jests would attend the appearance of such strange figures in Paris."

The *Festa di Monte Vergine* is scarcely inferior to that of *Pièdigrotta* as a national festival. It takes place on Whit Sunday and Whit Monday, and derives its name from the sanctuary of the Madonna di Monte Vergine, picturesquely situated among groves of chestnut trees on the range of hills of the same name near the town of Avellino, about 90 miles from Naples. So highly is the festival prized by the Neapolitans that subscription clubs are formed, by means of which, a small weekly contribution insures to each subscriber the enjoyment of the popular holiday. Three days are usually devoted to the festival. At the sanctuary the Neapolitans are met by crowds of pilgrims from every province in the kingdom; the shepherd from Apulia mingles in the throng with the mountaineer of the Abruzzi and the Molise, the peasant of Campania, and the Greek mariner of the Calabrian coast. Great, therefore, are the varieties of costume, and strongly marked are the shades of national character and the differences of dialect to be observed in this gathering of many races. Here the ethnologist may study the peculiarities of the descendants of Greeks and Samnites, Etruscans and Bruttii, Peligni and Marsi, Lucanians and Frentani, Longobards and Normans, Suabians and Provençals, Aragonese and Castilians. The archaeologist may here also observe the population of Naples indulging in customs and observances which denote their Greek origin in a way which can not be misunderstood. Their persons are covered with every variety of ornament; the heads of both men and women are crowned with wreaths of flowers and fruits; in their hands they carry garlands or poles, like thyrsi, surmounted with branches of fruit or flowers. On their return homewards, their vehicles are decorated with branches of trees intermixed with pic-

tures or images of the Madonna purchased at her shrine, and their horses are gay with ribbons of all hues, and frequently with a plume of showy feathers on their heads. The whole scene as fully realises the idea of a Bacchanalian procession as if we could now see one emerging from the gates of old Pompeii. On their way home the Neapolitans take the lower road by Nola, and visit the sanctuary of the Madonna dell' Arco, where they dance the Tarentella and sing their national songs. From that place to Naples the road is a continued scene of dancing, singing, and rejoicing, mingled with the rude music which is always in request on these occasions. For those who cannot afford the expense of the excursion to Monte Vergine, there is another festival on Whit Sunday and Whit Monday at Giugliano near Aversa.

The *Festa di Capodimonte* takes place on the 15th of August, and derives its name from the Palace of Capodimonte, the grounds of which are on that day thrown open to the public, and to vehicles of all descriptions, except the hackney carriages of Naples.

The *Lottery*. No account of the popular Festivals of Naples would be complete which failed to notice the love of gambling in the lottery, which absorbs the thoughts of all classes of society, from the ranks of the higher nobility down to the ragged lazzarone. Many of the lower orders can read nothing but the figures of the lottery ticket; the beggar invests in gambling the grani which he implores so earnestly from the stranger "per l'amor di Dio;" and the population generally expend more thought on the discovery of lucky numbers than on any subject of universal interest, except their devotions to the Madonna. The numbers run from 1 to 97, five of which are drawn every Saturday. Any sum, however small, may be played on any of these numbers in combination not exceeding five, the value of the prize increasing with the increase of the figures. The favourite plan is to play on the occurrences of the day, which is accomplished

by means of a gambling dictionary in which every word has its corresponding number, so that there is no event of public or personal interest, be it a battle, a murder, a robbery, or a suicide,—no topic of domestic life, from an accouchement to a wedding, which may not be made the subject of play. The English traveller will have frequent opportunities of observing the universality of this passion, for such is the extraordinary idea of English judgment and good fortune which prevails among the lower classes of Naples, that they constantly apply to our countrymen and countrywomen for “lucky numbers.”

CHURCH FESTIVALS.

The principal Church Festivals are those of Christmas, Easter, Ascension Day, the Corpus Domini, the Liquefaction of the Blood of S. Januarius, and the Blessing of the Animals at the Feast of S. Antonio Abate.

The approach of Christmas is always indicated by the arrival of the Zampognari, the bagpipers of the Abruzzi, who annually visit the capitals of Naples and Rome at this season to earn between Christmas and Easter a few ducats from the charitable and pious by playing their hymns and carols beneath the figures of the Madonna, which abound in every street. The appearance of these mountain minstrels, with their pointed hats, their brown cloaks, their sandals, and their bagpipes, is as sure a sign of Christmas as the vast collections of good cheer which the Neapolitan tradesmen expose with such quaint fancies and devices in the principal streets and squares during the week preceding Christmas Day. On Christmas Eve, and on Christmas Day, there is a solemn service in the cathedral, and another in the Capella Reale; and from that time to the 2nd of February, the day of the Purification, the principal churches exhibit *Presepi*, or representations of the Nativity, with figures as large as life. Similar exhibitions take place in the private houses of the upper classes, where they are often

arranged with much taste, and on a scale of great magnitude. In some cases they are worked by machinery, displaying not only the scenery, the buildings, and the furniture, but the domestic occupations and economy of the Holy Family.

At Easter, on the Thursday, and on Good Friday, the principal churches exhibit a representation of the Holy Sepulchre. At vespers on the Wednesday, Thursday, and Friday, the *Miserere* of Zingarelli is sung in the Church of S. Pietro a Majella. Easter Day is a universal holiday; in the morning the people go in procession to Antignano, and in the evening to Poggio Reale.

On Ascension Day there is a festival at the Church of the Madonna at Scafati, near Pompeii, and another at the pretty village of Carditello beyond Casoria, on the road to Caserta.

On the Festival of *Corpus Domini*, the archbishop and clergy in procession carry the host to the church of Santa Chiara, where they are met by the king, the royal family, and the officers of the court. After the archbishop has given his benediction to the king, his majesty accompanies the procession to the cathedral, the streets on this occasion being lined with troops. On the day of the *Quattro Altare*, or the octave of Corpus Domini, the host is carried in procession from the church of S. Giacomo degli Spagnuoli, through the principal streets, and back again to S. Giacomo, stopping at four altars erected with great magnificence for the occasion in different parts of the route. The king and court witness this procession from the balcony of the theatre of S. Carlo. All the military in the city take part in this procession.

Festa di S. Gennaro. There are two festivals of S. Januarius, when the liquefaction of the blood is exhibited to the people with unusual solemnity and pomp. The first takes place in May, and the second in September, on days which are specified in our account of the Cathedral, where the ceremony of the Liquefaction is fully described. On these occasions, the

theatres and all other places of public amusement are closed.

The *Festa di S. Antonio Abate*, for the blessing of the animals, is observed in Naples, as in Rome, on the 17th January, and is continued on every succeeding Sunday until Lent. The animals are brought to the church of S. Antonio, gaily caparisoned with ribbons, amulets, and other ornaments; and after receiving the benediction, are walked three times round the court of the church. The ceremony is very popular with the Neapolitans, who have the great merit of showing attachment and kindness to their animals.

CHURCHES.

The churches of Naples, though they number not less than 257, have received less attention from English travellers than they deserve. Many of them, though injured by earthquakes and restorations, are remarkable for their architecture and their works of art. They contain a collection of mediæval tombs which it would be impossible to meet with in any other city of Italy, tombs which not only interest us by their historical associations, but afford a perfect study of costume and character. The archaeologist might fill his sketch-book with drawings of these tombs, and thus supply himself with authentic materials for a magnificent work, illustrative not only of the art and taste of the periods, but of the costume, the armour, and the heraldry of the illustrious personages which flourished in them.

The CATHEDRAL (CATTEDRALE), situated in the Largo Arcivescovado, is dedicated to S. Januarius, or as he is called by the Neapolitans San Gennaro. Although sadly modernised and spoiled, it is one of the earliest Gothic edifices left by the Anjou dynasty in Naples. It is remarkable also as containing the tomb of Charles I. of Anjou, the conqueror of Manfred and murderer of Conradin, the tomb of the murdered husband of Queen Joanna I., and the miraculous blood of San Gennaro. It is built upon the site of two temples dedicated to Neptune and Apollo, from the

ruins of which it derived its numerous columns of cipollino and Egyptian granite. The present building, which has retained little of its Gothic character beyond its lofty towers, dates from the time of Charles I. of Anjou, who commenced rebuilding it from the designs of Masuccio I., or according to some, of Niccolo di Pisa. It was unfinished at his death, and was completed by Charles II. in 1299, by means of a tax levied upon the citizens. In 1456 it was damaged by an earthquake, and was restored by Alphonso I. with the pious aid of the first families in the kingdom, who built each a portion, and as a memorial of the event, had their arms sculptured on the pillars of the building. The façade was built in 1407 from the designs of Bambocci, and was modernised in 1788. The interior consists of a nave and two side aisles, separated by pilasters, to which are affixed the ancient columns which were taken from the temples above mentioned; until lately they were incrustated with stucco, with the strange idea of concealing all relics of profane art. Each pilaster has a statue of some saint who was anciently a bishop of Naples. The three pictures on the roof of the nave are by *Santafede*, one of the most successful followers of Andrea di Salerno. Santafede was so popular an artist in his native city, that the people, in the revolt of Masaniello, spared a house to which they were on the point of setting fire, when they were told that it contained two rooms painted by him. The four pictures at the angles of the transept, representing two saints and the Annunciation, are by *Luca Giordano*. The S. Cyril and S. John Chrysostom are by *Solimene*. Over the great door are the majestic TOMBS OF CHARLES I. OF ANJOU, of CHARLES MARTEL, KING OF HUNGARY, eldest son of Charles II. and of his wife, CLEMENTIA, daughter of Rodolph of Hapsburg. They were erected in 1599 by the Viceroy Don Enrique de Guzman, Count d'Olivarez, and were designed by *Pietro de' Stefani*. The two large pictures over the side doors are by

Giorgio Vasari, who was brought from Rome in 1546 by *Ranuccio Farnese*, Archbishop of Naples, to paint them for the doors of the organ. The baptismal font, on the left of the entrance, is a large antique vase of Egyptian basalt, supported by a pedestal of porphyry, and sculptured with Bacchanalian emblems in bas-relief. Continuing along the left nave, in the first chapel is a picture of the Incredulity of St. Thomas by *Marco da Siena*, and a beautiful bas-relief of the Entombment, by *Giovanni da Nola*. In the chapel De' Seripandi, is a *Pietà* by *Curia*, considered one of the best works of this painter. Near the sacristy in the wall is the cenotaph of Pope Innocent XII. The sacristy contains numerous portraits of Neapolitan archbishops, and beneath it is the sepulchre constructed by Archbishop *Ruffo* for himself and his successors. Near the door of the sacristy is the unpretending Tomb of KING ANDREW OF HUNGARY, husband of Joanna I., who was strangled at Aversa,—“slain,” says Valery, “with the consent, rather than the order, of his young, brilliant, and unfortunate consort. This tomb, despite the play on words closing the inscription, is different from the superb tomb of Charles of Anjou; but it is one of the striking coincidences of fate to find in the same cathedral, and almost facing, a crowned murderer and a murdered king.” Further on is the Tomb of POPE INNOCENT IV., who died at Naples in 1254. This tomb, like that of Charles of Anjou, is the work of *Pietro de' Stefani*, erected in 1318 by the Archbishop *Umberto di Montorio*, by whom the inscription in leonine verse was written. On the other side of the cathedral is the Capella de' Caraccioli, containing the fine Tomb of CARDINAL CARACCILOLO, by *Pietro Ghetti*; a large wooden crucifix attributed to *Masuccio I.*, and the emblem of the Order “Della Nave,” instituted in 1381 by King Charles Durazzo. The Assumption of the Virgin by *Pietro Perugino*, representing the Apostles in adoration around her tomb, was long the altarpiece of the cathedral,

but was displaced under sentence of removal to the Museum. It was painted for Cardinal Carafa, and it is interesting as the picture which first inspired *Sabbatini* (*Andrea da Salerno*), with the determination to become a painter. The celebrated Chapel de' Minutoli is an interesting monument of the 13th century, illustrating the revival of art in Naples. It is also historically interesting from having been the original cathedral for the Latin ritual, as Santa Restituta was for the Greek. It was designed by *Masuccio I.*, who also sculptured the Crucifix and the statues of the Virgin and St. John. The paintings illustrating the Passion are by *Tommaso de' Stefani*, the contemporary of Cimabue, and the founder of the Neapolitan school at the earliest period of the revival; the altar and tribune are by *Pietro de' Stefani*, and the Tomb of CARDINAL ERCOLE MINUTOLO, Archbishop of Naples, was erected by the Abate Bamboccio,—all of whom were among the earliest restorers of art in Southern Italy. This chapel is the scene of the sepulchral adventure of Boccaccio's Andreuccio, the jockey of Perugia, who stole the ruby of the deceased Archbishop Minutolo. The Gothic canopy of the cardinal's chair is worthy of notice, since the arch has double foliation, with rich tracery that has no parallel, according to Professor Willis, on the north of the Alps. The Tocco chapel contains the Tomb of S. ASPREMO, first Bishop of Naples. The small subterranean chapel, called THE CONFESSIOAL OF SAN GENNARO, was built in 1492 by Cardinal Oliviero Carafa, and is rich in ornaments. The marble roof is supported by ten Ionic columns, seven of which are of cipollino. Under the high altar is the tomb of San Gennaro, and near it is the kneeling statue of Cardinal Carafa, attributed to Michael Angelo.

The subterranean church, called the *Basilica of Santa Restituta* is entered from the left aisle, and is remarkable as having been the ancient cathedral. It is supposed to occupy the precise site of the Temple of Apollo before-men-

tioned. The foundation dates from the middle of the 7th century, and is attributed to Constantine IV. The chapel of *Santa Maria del Principio* contains the mosaic from which it derives its name. This mosaic represents the Madonna in Byzantine costume, and is called "del principio," because it was the first representation of the Virgin venerated in Naples. The portrait of San Gennaro at the right of the Virgin, is said to be his true likeness. The small cupola of the chapel of *San Giovanni in Fonte*, is also covered with mosaics of the 7th century. The learned Canonico Mazzocchi is buried in this ancient part of the cathedral. The picture of the Virgin with the Archangel Michael and Santa Restituta, by *Silvestro de' Buoni*, is a work of great interest in the history of art. In its close resemblance to the schools of Umbria and of Venice it shows the influence which northern art exercised upon the Neapolitan masters of the 15th century; and yet it has a charm peculiarly its own, which must be seen to be appreciated.

Opposite to the entrance to Santa Restituta, in the right aisle of the cathedral, is the CHAPEL OF SAN GENNARO, called the *Capella del Tesoro*, because it contains the blood of the saint. It was erected by the citizens in fulfilment of a vow made during the plague of 1526; but the building was not commenced till 1608. The design of the chapel was thrown open to the competition of all the artists of the time, and the one chosen was by Grimaldi, the Theatine monk. It is considered a very able, and in some respects original, work. The form is very nearly that of a Greek cross. The interior is rich in ornaments. It has 7 altars and 42 columns of brocatello, with intermediate niches containing 20 bronze colossal statues and 37 silver statues of the saints protectors of Naples. The chief objects of interest are the pictures in the different chapels, which are painted on copper, and are masterpieces of Domenichino, Spagnoletto, and Stanzioni. By Domenichino there are 4 paintings

and some frescoes. The paintings are, —1. The Tomb of San Gennaro, with the sick waiting to be cured. 2. The Martyrdom of the Saint (injured). 3. The Miracle of the Tomb restoring a young man to life, as the corpse is carried past in the funeral procession. 4. The woman curing the sick and deformed with the holy oil from the lamp hanging before his tomb. The frescoes of the roof, the lunettes, the corners, &c., are also by Domenichino. That over the door of the Tesoro commemorates the plague of 1656. The three frescoes within the railing of the altar represent—1. San Gennaro before Timotheus, whom he restores to sight, and by whose order he suffers death. 2. His exposure to lions who refuse to devour him. 3. His torture by being suspended to a tree, &c. The painting by *Spagnoletto* is a very fine one, clear and transparent in colouring, and powerful in its general effect. It represents San Gennaro coming out of the fiery furnace. That by *Stanzioni* represents the Saint curing a demoniac. The cupola was begun by *Domenichino*, but he was obliged to relinquish it to escape the persecutions of the Neapolitan artists. He did not live to resume the work, being carried off soon afterwards by death, produced, it was said, by poison. It was then entrusted to *Lanfranco*, who refused to execute it unless all the work of his great predecessor was effaced. Guido was also sent for to decorate this building, but he was very shortly compelled to quit the city to escape the threats of *Spagnoletto* and of *Corenzio*, the Greek artist, who tried to poison him. The SACRISTY of this chapel contains another work begun by *Domenichino*, and finished by *Spagnoletto*, some paintings by *Luca Giordano*, a rich collection of vestments and sacred vessels, and the silver bust of San Gennaro made for Charles II. of Anjou.

In a tabernacle behind the high altar are preserved the two phials containing the *Blood of San Gennaro*. The ceremony of the liquefaction takes place twice in the year, and is each time repeated for eight successive days. The

first liquefaction commences on the Saturday which precedes the first Sunday in May, in the church of Santa Chiara, after which the blood is reconveyed to this cathedral, where the liquefaction is repeated during the seven following days. The second festival commences in this cathedral on the 19th of September, and continues in it to the 26th, always including the Sunday following the 16th of the month, which is the saint's day. We may here state that when S. Januarius, according to the Church tradition, was exposed to be devoured by lions in the amphitheatre of Pozzuoli, the animals prostrated themselves before him, and became tame. This miracle is said to have converted so many to Christianity, that Dracontius, the proconsul of Campania, under Diocletian or his lieutenant Timotheus, ordered the saint to be decapitated. The sentence was executed at the Solfatara, A.D. 305. The body was buried at Pozzuoli until the time of Constantine, when it was removed to Naples by S. Severus, the bishop, and deposited in the church of S. Genaro extra mœnia. At the time of this removal, the woman who is said to have collected the blood at the period of the martyrdom, took it in two bottles to S. Severus, in whose hands it is said to have immediately melted. There is no mention of any liquefaction from this time down to the 11th century, but the tradition of the church asserts that the bottles were concealed or buried during the interval. In the 9th century, Sicon, Prince of Beneventum, removed the body to that city, of which the saint had been bishop. In the time of Frederick II. it was removed to the Abbey of Monte Vergine, where it was so effectually concealed that it was only rediscovered on removing the high altar in 1480. In 1497 it was brought back to Naples with great solemnity, and deposited in the cathedral. The tabernacle, which contains the phials is secured by two locks, one key being kept by the municipal authorities, the other by the archbishop.

The ceremony of the Liquefaction

is the greatest religious festival in the kingdom, and such is the importance attached to it by the ardent imaginations of the Neapolitans, that all the conquerors of the city have considered it a necessary piece of state policy to respect it. M. Valery, who witnessed the ceremony in September 1826, gives the following characteristic description of the proceedings:—

“Some time before the ceremony, a number of women of the lower orders placed themselves near the balustrade as a place of honour; some old faces among them were singularly characteristic. These women are called the relations of S. Januarius; they pretend to be of his family, and when the saint delays the liquefaction too long, they even think themselves privileged to waive all show of respect and to abuse him. They repeat in a hoarse voice *Paternosters, Aves, Credos*; were it not in a chapel, no one would have imagined their horrid clamour to be prayers, and for a moment I thought the scolding had begun: it was another *femineo ululatu* far less pathetic than Virgil's. About ten o'clock the phials were taken out of the tabernacle; one was like a smelling-bottle, but contained only a mere stain of blood; the other is rather larger; both of them are under glass in a case resembling a carriage lamp. They were shown to the persons admitted within the balustrade, and some tall English ladies advanced to the altar, and leaned forward curiously examining them with their eyeglasses. It has happened, when the miracle did not take place in due time, that the people have attacked foreigners whom they supposed to be English and heretics, and regarded as an obstacle to the miracle. I was told that about the end of last century the prince of S. and the count of C. were turned out of the church and pelted with stones. Such a situation must be cruel: it is a sad thing to be a martyr without faith, which in our days, in certain political circumstances, has not been impossible. The miracle was complete at noon, as it had been foretold me when I was invited to return,

and the roar of cannon announced the happy news."

It is curious to contrast this account with the description of the ceremony left us by the Earl of Perth, Lord Chancellor of Scotland at the fall of the house of Stuart, in whose cause he was one of the most distinguished exiles at the continental courts at the close of the 17th century. Lord Perth's letters, written during his banishment to his sister, the Countess of Errol, are still preserved at Drummond castle, and they have recently been made accessible to the public by the Camden Society. From one of these letters dated from Rome, 1st February 1696, we extract the following curious account of the whole ceremony of the Liquefaction:—

"The twentieth of January we were invited to goe see Saint Gennaro's church, and the reliques were to be shown me, a favour none under sovereign princes has had these many years. They are kept in a large place in the wall with an iron door to it plated over with silver; it has two strong locks, one key is kept by the Cardinal-archbishop, and the other by the Senate (which is composed of six seggie, or seats, for so they call the councells,) five of nobility, and one of the commons, who chuse two elects. Every seggie or chamber chooses two deputies; one of the two governs, and the other rests by turns; so there are six deputys, one for every seggie, who vote in all affairs, and without them the Vice-Roy cannot impose a tax, &c. Every one of the six ruleing governors of the Senate (or the deputies of the seggie) has a key to the great iron chest where the key of the armoire of the relicks lyes; so that all the six must agree to let them be seen, except the two ordinary times in the year when they stand exposed eight days, and the senate and bishop must both agree, for without both concurr only one lock can be opened. They had got the bishop's consent for me, but how to gett all the deputies of the nobility and the elect of the people to concurr was the difficulty; however, my friends gott the deputies to resolve to meet; three mett, but one said, 'I have a friend a dying,

upon whom depends my fortune; he has called me at such an hour, it is now so near approaching that I hope the stranger prince (for so they call all the peers of Britain) will forgive me if I go away.' They who were there begged him to stay but a moment (for they must be altogether), but he could not delay. So going down he mett the other three deputies below, and said that he saw God and his saint had a mind I should see the miracle, and so he returned, and I gott an invitation to go to church. The relicks are exposed in a noble chapell upon the Epistle side of the church, lyned with marble, the cupola richly painted, as is all that is not marble of the walls. Ten curious statues of saints, patrons of the town, done at full length, bigger than the naturall, of coppar, stand round the chappell high from the floors, and statues, to the knees of silver, just as big, of the same saints, stand below them. The face of the altar is of massy silver cutt in statues of mezzo-relievo, or rising quite out from the front, with the history of Cardinal Caraffo's bringing back the Saint's head to Naples. The musick was excellent, and all the dukes and princes who were deputies must be present. They placed me in the first place, gave me that title they gave the Vice-Roy (Excelenza), and used me with all possible respect. The first thing was done was, the archbishop-cardinal, his viccar general, in presence of a nottary and witnesses, opened his lock; then the Duca de Fiumaria, in name of all the princes present, opened the city's lock, and the old thesaurer of the church (a man past eighty) stept up upon a ladder covered with crimson velvet and made like a staire, and first took out the Saint's head, put a rich mitre upon it, an archbishop's mantle about the shoulders of the statue (for the head is in the statue of the saint), and a rich collar of diamonds with a large cross about its neck. Then he went back and took out the blood, after haveing placed the head upon the Gospele side of the altar. It is in a glass, flatt and round like the old fashioned vinegar-glasses that were double, but it

is but single. The blood was just like a piece of pitch clotted and hard in the glass. They brought us the glass to look upon, to kiss, and to consider before it was brought near unto the head. They then placed it upon the other end of the altar, called the Epistle side, and placed it in a rich chasse of silver gilt, putting the glass so in the middle as that we could see through it, and then begun the first mass: at the end the old thesaurer came, took out the glass, moved it to and fro, but no liquefaction: thus we past the second likewise, only the thesaurer sent the abbat Pignatelli, the Pope's nearest cousin, to bid me take courage, for he saw I begun to be somewhat troubled, not so much for my own disappointment, but because the miracle never fails but some grievous affliction comes upon the city and kingdom, and I began to reflect that I haveing procured the favour of seeing the relicks, and the miracle failing, they might be offended at me, though very unjustly. After the third mass no change appeared but that which had made the thesaurer send me word to take courage, viz. the blood begun to grow of a true sanguine colour: but when the nobles and all the people saw the fourth mass past the Gospell and no change, you would have heard nothing but weeping and lamenting, and all crying, mercy, good Lord! pity your poor supplicants, Holy Saint Gennaro, our glorious patron! pray for us that our blessed Saviour would not be angry with us! It would have moved a heart of stone to have seen the countenances of all, both clergy and people, such a consternation appeared as if they had all been already undone. For my part, at sea, at receiving the blessed sacrament in my sickness when I thought to expire, I never prayed with more fervency than I did to obtain of our Lord the favour of the blood's liquefaction, and God is witness that I prayed that our Lord would give me this argument towards the conversion of my poor sister, that I might say I had seen a miracle, which her teachers say are ceased. The fourth mass ended without our haveing the consolation we were

S. Ital.

praying for, and then all begun to be in despair of succeeding, except a very few, who still continued praying with all imaginary fervour. You may judge that sitting three and a half hours on the cold marble had made my knees pretty sore; but I declare I felt no exterior pain, so fixed were my thoughts upon the desire of being heard in my prayers. About the elevation in time of the fifth mass, the old thesaurer, who was at some distance looking upon the glass, cry'd out, 'Gloria Patri et Filio et Spiritui Sancto,' and run to the glass, and brought it to me. The blood had liquified so naturally as to the colour and consistency that no blood from a vein could appear more lively. I took the relick in my arms, and with tears of joy kissed it a thousand times, and gave God thanks for the favour with all the fervour that a heart longing with expectation, and full of pleasure for being heard, could offer up: and indeed, if I could as clearly describe to you what I felt, as I am sure that it was something more than ordinary, I needed no other argument to make you fly into the bosome of our dearest mother, the Church, which teaches us (what I saw) that God is wonderfull in his saints. The whole people called out to heaven with acclamations of praise to God, who had taken pity of them; and they were so pleased with me for haveing said betwixt the masses that I was only grieved for the city, and not troubled at my not being so privileged as to see the miracle, that the very commonest sort of the people smiled to me as I passed along the streets. I heard the sixth mass in thanksgiving. And now I have described to you one of the happiest forenoons of my life, the reflection of the which I hope shall never leave me, and I hope it may one day be a morning of benediction to you too; but this must be God's work. The Principe Palo, a man of principal quality, came to me at the end of the sixth mass, and in name of all the nobility, gave me the saint's picture, stamp'd on satine, and a silver lace about it. It is an admirable thing to see blood, shed upwards of one thou-

sand three hundred years ago, liquify at the approach to the head. The Roman lady, who had gathered it from off the ground with a sponge, had in squeezing of it into the glass lett a bitt of straw fall in too, which one sees in the blood to this very day."

The door of the right aisle opens upon the small Piazza di San Gennaro, in the centre of which stands the *Column*, erected in 1660, from the designs of Fansaga, supporting a bronze statue of the saint by Finelli. The column is in very questionable taste, and the statue has very slight pretensions as a work of art.

S. Agnello Maggiore, commonly called *S. Aniello a Capo-Napoli*, in the Largo S. Agnello, a very ancient church, founded by the saint of the same name, in the 5th century, contains some interesting sculptures. The St. Jerome, in mezzo rilievo, over the door of the sacristy, the recumbent statues on the tombs of the Poderico family, and the fine statue of Santa Dorothea, are by *Giovanni da Nola*. The bas-relief of the Virgin at the high altar is attributed to *Santacroce*; the bas-relief of the Madonna and Child and the Souls in Purgatory, in the Lettieri chapel, is by *Domenico di Auria*. In the long chapel, which is said to have been the ancient church, is the Greek picture of the Virgin, called "*S. Maria intercede*," painted on the wall, and supposed to be of the time of Justinian. The picture of S. Carlo by *Caracciolo*, is mentioned by Lanzi as one of the happiest imitations of Annibale Caracci. The Magdalen is by Solimene.

S. Agostino degli Scalzi, in the Salita S. Raffaele, built in 1600, from the designs of Conforti, contains two pictures by *Santafede*; the S. Francesco di Paola, and the Madonna by *Marco Calabrese*; the Annunciation and the Visitation by *Giacomo del Po*; the St. Thomas of Villanova and the St. Nicholas of Tolentino by *Giordano*. The pulpit is much admired.

S. Agostino della Zecca, in the Via of the same name, a spacious church with a lofty and imposing tower, founded by Charles I., restored from the de-

signs of Picochetti in the 17th century, but much damaged by recent alterations. It contains, in the third chapel on the right, the *Tomb of Francesco Coppola*, the celebrated Count of Sarno, who, with Antonello Petrucci, plotted the famous "*Conspiracy of the Barons*" against Ferdinand I., by whom he had been loaded with riches and the highest honours of the state. On the discovery of the plot, he was arrested in the Castel Nuovo, where he was solemnising the marriage of his eldest son to the daughter of the Duke of Amalfi, the King's son-in-law, and was publicly beheaded in front of the castle in 1486. Several members of the family are said to be interred in this chapel.

S. Angelo a Nilo, in the Strada Nilo, built in 1385, by Card. Rainaldo Brancaccio. It contains the celebrated *Tomb of Cardinal Brancaccio*, erected to his memory by his friend Cosmo de' Medici. This noble monument was the joint work of Donatello and Michelozzo, who has thus described it in a letter preserved by Gaye, in the "*Carteggio d'Artisti*:"—"We have a tomb in hand for Naples, intended for Messer Rinaldo, Cardinal de Brancacci, of Naples. We are to have 850 florins for this tomb, but have to finish and take it to Naples at our own expense; they are now working on it at Pisa." It consists of a sarcophagus supported on the heads of three figures in full relief; on the sarcophagus is a bas-relief of the Assumption, by Donatello, whose genius never produced a composition more remarkable for graceful beauty and expression. The painting in the lunette, over the principal door of the church, is by *Colantonio del Fiore*. The St. Michael, at the high altar, is by *Marco da Siena*. The two pictures of St. Michael and St. Andrew in the sacristy are by *Tommaso de' Stefani*, the founder of the Neapolitan school, and are interesting as examples of art in the middle of the 15th century. The Brancaccio Library, called the *Biblioteca Brancacciana*, founded as a part of this establishment by Cardinal Francesco Maria Brancaccio in 1675, is

described in our account of the "Libraries," in a subsequent page.

S. Anna de' Lombardi, called also *S. Carlo Borromeo*, in the Largo Monte Oliveto, is now the church of the Monastery of Monte Oliveto. It was built in 1581 by the Lombard merchants settled at Naples, on the site of a more ancient church, built in 1411 from the designs of Ciccione. Its pictures and monuments are described in one account of Monte Oliveto.

S. Antonio Abate, in the Strada S. Giovanniello, contains a work of very great interest in the history of art, a picture of St. Anthony and two angels, painted on a gold ground, with two lateral compartments, each containing two saints, by *Calantonio del Fiore*, whose style, in this instance, bears as close a resemblance to that of Giotto as his St. Jerome in the Museum does to that of the Flemish masters.

SS. Apostoli, in the Largo SS. Apostoli, is said to have been founded by Constantine on the ruins of the Temple of Mercury: it was rebuilt in the 17th century from the designs of the Theatine, Francesco Grimaldi. It is rich in frescoes and decorations. The ceiling of the nave and choir, the four Evangelists at the angles of the cupola, the gallery of the choir, &c., are by *Lanfranco*; the paintings of the cupola and the Fall of Lucifer are by *Benasca*; the lunettes of the nave are by *Solimene*; the four paintings of the transept, representing the Annunciation, the Nativity, the Birth of the Virgin, and the Presentation in the Temple are by *Giordano*. Over the door is the large fresco of the Pool of Bethesda by *Lanfranco*, with the perspective by *Viviani*. The High Altar, designed by *Fuga*, is rich in bronzes and costly marbles, and is considered one of the most magnificent in Naples. The *Filomarini Chapel*, erected by Cardinal Ascanio Filomarini, Archbishop of Naples, from the designs of Borromini, contains the celebrated bas-relief of The Concert of Children, one of the most graceful works of *Fiammingo*. The Lions which sustain the altar are by *Finelli*; the portrait of the Cardinal is

by *Pietro da Cortona*. The Mosaic pictures are copies of Guido, executed by *Gio. Battista Calandra*: the originals have been removed to Spain. The *Pignatelli Chapel*, on the opposite side, designed by Sanfelice, contains some pictures by *Solimene*, and a bas-relief representing a Concert of Youths, designed by the same artist, but executed by *Bottiglieri*. The chapel next to the Filomarini contains the St. Michael by *Marco da Siena*, and some paintings by *Benasca*. Beneath the church is a subterranean Cemetery, as large as the church itself, containing the Tomb of *Marini, the Poet*, who died in 1625, with a bust crowned with laurel, and a rather profuse inscription. This cemetery is the scene of a strange and disgusting festival on the day following All Saints' Day. The bodies of the deceased members of a confraternità who subscribe for the privilege of being buried in a peculiar earth which prevents decomposition, are disinterred on that day and exposed to public view in the dresses which they wore when living. On this occasion the cemetery is decorated with flowers and evergreens; the bodies are decked out in all their finery, with their hair curled and flowers in their hands; and a long inscription over each corpse records the name, age, and particulars of death. Some of the relatives come to pray; but the greater majority of the visitors regard the exhibition as a mere show. They amuse themselves with recognizing their former acquaintances and retailing facts of private history, which the grave, in this instance, has no power to obliterate; while the boisterous merriment, the rude jests and unsparing scandal destroy all the veneration of the spot, and realize what has been truly called a "masquerade of death."

SS. Ascensione, in the Strada S. Teresa a Chiaja, the pretty church of a suppressed Benedictine monastery was built in 1622 from the designs of Fansaga, on the site of one founded in 1300 by Niccolo Alunno, Grand Chancellor of Robert the Wise. It contains two pictures by *Giordano*, a

St. Anna, and of St. Michael; the latter painted in the style of Paolo Veronese, and sometimes attributed to him.

S. Barbara, the Church of the Castel Nuovo, with its façade by Giuliano da Majano, and the Adoration of the Magi by Van Eyck, is described in our account of the Castle.

S. Brigida, in the Strada Santa Brigida, built in 1610 by a Spanish lady, Doña Juana Queveda, contains the *Tomb of Luca Giordano*, who was buried here in 1795. It is also celebrated for the frescoes of its cupola, painted by the same master a few years before his death. Although executed with great rapidity, and as a trial of skill against his competitor Francesco di Maria, Giordano is considered, in these frescoes, to have surpassed all his previous works both in magnificence and in effect. Several pictures at the different altars are also by *Giordano*; among them is the St. Nicholas, one of his many imitations of Paolo Veronese.

S. Carlo Borromeo. See *M. Oliveto*.

S. Caterina a Formello, near the Porta Capuana, was rebuilt in 1523 on the designs of Antonio Fiorentino, of Cava. It is interesting chiefly for its cupola, erected in imitation of Brunelleschi's master-piece at Santa Maria del Fiore at Florence, and said to be the first cupola erected on those principles in Naples. It contains the bones of the generals slain at the siege of Otranto in 1481.

Santa Chiara, in the Strada S. Chiara, founded by King Robert the Wise in 1310, was begun in the Gothic style by a foreign architect, who left his work so incomplete that it was restored and almost rebuilt about eight years afterwards by Masuccio II. The interior, having no side aisles, presents the appearance of a large and splendid hall rather than that of a church; and the elaborate ornaments with which the bad taste of the last century has overloaded and spoiled it, at the cost of 100,000 ducats, contribute to heighten the resemblance. By the advice of Boccaccio King Robert brought *Giotto* from Florence and commissioned him to cover the interior with frescoes. The subjects of

these paintings were taken from the Old and New Testaments: those from the Apocalypse were said to have been treated in accordance with the suggestions of Dante. Whatever may have been their merits they were destroyed during the Spanish rule by a Spanish magistrate called Barionuovo, who ordered all Giotto's works to be whitewashed, saying that the colours made the church look dark and melancholy. Nothing but a Madonna' called the "*Madonna delle Grazie*," in one of the chapels, escaped this ignorant destruction. On the left of the principal entrance is a fresco of the Madonna throned, and, underneath, a picture of the Trinity, very interesting works of *Francesco di Simone*, son of Maestro Simone, the friend of Giotto, and, like his father, one of the founders of the Neapolitan school of the 14th century. The roof of the church and choir was painted in fresco by *Conca* and *Francesco di Mura*, the best pupil of Solimene. The first picture on the roof of the church, and the large one in the middle, representing David playing the harp before the ark, and the three round pictures on the roof of the choir are by *Conca*. The Santa Chiara, putting the Saracens to flight, on the principal roof, is by *Francesco di Mura*; the third large fresco of the roof and the Four Doctors of the Church by the side of it are by *Bonito*. The Four Virtues, in the angles of the altars, are by *Conca*. The Holy Sacrament at the High Altar, and the picture over the door, representing King Robert assisting at the building of the church, are by *Francesco di Mura*. The *San Felice* Chapel contains a fine picture of the Crucifixion by *Lanfranco*, and an ancient Sarcophagus ornamented with beautiful bas-reliefs, which serves as the Tomb of Cesare San Felice, Duke of Rhodes. The *Balzo* Chapel contains the Tombs of the Balzo family, with some fine bas-reliefs; and the *de' Cito* Chapel has some sculpture by *Sunmartino*. But the chief interest of the church is derived from its ROYAL TOMBS, many of which are valuable monuments for the history of sculp-

ture. Five of these tombs are those of members of the House of Anjou. Behind the high altar is the elaborate Gothic Tomb of King Robert the Wise, designed during the monarch's lifetime, by Masuccio II., but as the King considered himself unworthy of such a monument, it was not executed until the reign of his grand-daughter Joanna II. A few days before his death, in 1343, King Robert joined the Franciscan order: he is here, therefore, represented in his double character as a king and a monk; in the one case he is seated and dressed in his royal robes; in the other he is lying on his sarcophagus in the gown of a Franciscan. By the side of this is the very beautiful Gothic Tomb of Charles the Illustrious, Duke of Calabria, the eldest son of King Robert who survived him. On a bas-relief in front of the sarcophagus on which the young prince reclines in his royal robes covered with fleurs-de-lis, he is represented sitting in state in the midst of the great officers and barons of the kingdom, his feet resting on a wolf drinking with a lamb at the same fountain, to typify the peace which might have been expected from his reign. This tomb is also the work of Masuccio II., and is engraved by Cicognara as a fine example of the sculpture of the 14th century. The next is the Tomb of Queen Joanna I., his daughter, the Mary Stuart of Naples. She wears a crown upon her head and a long cloak ornamented with fleurs-de-lis. Her creature and accomplice in crime, the chief actor in the murder of her husband, Raimondo Cabano, who rose, under her intrigues, from being a Saracen slave, to the post of High Seneschal of the kingdom, is also buried in this church. Opposite the tomb of Queen Joanna are those of three other princesses of the House of Anjou. One is that of her sister MARY, EMPRESS OF CONSTANTINOPLE and DUCHESS OF DURAZZO, the wife of three husbands,—Charles I., Duke of Durazzo, Roberto del Balzo, Count of Avellino, and Philip of Taranto, titular Emperor of Constantinople. Mary is repre-

sented in her imperial robes, with a crown on her head. Two of her four daughters by Charles Durazzo, Agnese and Clementia, are buried together in a tomb adjoining. AGNESE, like her mother, is mentioned in the inscription as Empress of Constantinople, having married, after the death of her first husband (Can della Scala), Giacomo del Balzo, Prince of Taranto, titular Emperor of Constantinople. CLEMENTIA died unmarried. The third tomb is that of MARY, the infant daughter of Charles the Illustrious, and consequently the sister of Joanna I. and of Mary, Empress of Constantinople. Near the lesser door is the small, but most elegant, monument of Donna Antonia Gaudino by *Giovanni da Nola*, with a graceful inscription written by Antonio Epicuro, the poet, commemorating her death at the age of fourteen, on the very day appointed for her nuptials. The chapel on the left of the high altar is the burial-place of the reigning royal family. It contains the Tomb of Prince Philip, eldest son of Carlo Borbone, and those of five other children of the same sovereign. The inscriptions on the latter were written by Mazzocchi. The Tomb of Prince Philip is by *Sanmartino*. The Tomb of Onofrio de Penna, the secretary of King Ladislaus, is by the Abate *Bamboccio*. The antique sarcophagus which serves as the Tomb of *Giobattista Sanfelice* has an interesting bas-relief of the Marriage of Protesilaus and Laodamia. The Choir has preserved its original Gothic windows. The pulpit, a work of the 13th century, and the bas-reliefs attached to the west gallery deserve examination; these interesting sculptures represent the history and martyrdom of St. Catharine of Alexandria; though rudely executed, they are believed to have exercised a very important influence in forming the taste of the early Italian painters. The Refectory of the Convent has a large and interesting fresco attributed to Maestro Simone, in which the Virgin is presenting to the Saviour, King Robert, his son Charles the Illustrious, his second Queen Sancia,

Louis of Anjou, and other members of the family.

The *Campanile* of Sta. Chiara is one of the most successful works of Giacomo de' Sanctis, the pupil of Masuccio II., and is classed among the finest specimens of inventive architecture after the revival. It was originally intended to consist of five stories, each illustrative of one of the five orders; 1. the Tuscan; 2. the Doric; 3. the Ionic; 4. the Corinthian; 5. the Composite; but the death of King Robert the Wise left it unfinished at the third. The arrangements of the capital on the third or Ionic story is remarkable, as its introduction has been generally attributed to Michael Angelo. In Masaniello's insurrection in 1647, this Campanile was seized and fortified by the Spanish troops against the populace, who had fortified the Della Rocca Palace opposite.

Crocelle, in the Chiatamone. The Church of the Crocelle, so called from having originally been the Church of the Crociferi, is also called S. Maria a Cappella. It contains a monument to the Rev. J. C. Eustace, the learned author of the "Classical Tour," with an inscription in Latin verse, from the pen of the Abate Campbell.

S. *Domenico Maggiore*, in the Largo S. Domenico, founded in 1285 by Charles II. of Anjou, from the designs of Masuccio I., in spite of the alterations made by the architect Novello in the 15th century, is still a noble edifice in the Gothic style. It is rich in works of art which, like the church itself, carry us back to the middle ages. The chapel of St. Stephen contains two tombs by Santacrose, one of which was erected to Cardinal Filippo Spinelli by his brother, and a picture of the Virgin and Child attributed to Giotto (?). The chapel of Sta. Lucia contains three tombs by Masuccio II. Two of them, with long inscriptions in leonine verse, are the TOMBS OF PHILIP I., PRINCE OF TARANTO, who died in 1332, and of JOHN, DUKE OF DURAZZO and PRINCE OF THE MORRA, who died in 1335, the sons of Charles II. of Anjou, and brothers of King Ro-

bert; the other is that of Bertrando del Balzo, grand justiciary of the kingdom. The chapel of Sta. Maria della Neve has three statues of the Virgin, St. Matthew, and St. John Baptist by *Giovanni da Nola*. Near this are two very interesting bas-reliefs of S. Jerome, executed as a trial of skill by *Giovanni da Nola*, and his master *Agnolo Aniello del Fiore*. Near the small door on this side of the church, is a Sarcophagus erected to the memory of Marini the poet, by the marquis of Villa Manso, whom he made his heir. The Crispo chapel contains a picture of the Baptism of the Saviour by *Marco da Siena*. The Roccella chapel has a picture of St. Bartholomew by *Calabrese*, and two others by *Lanfranco*. The chapel of St. John Baptist contains a statue of the Baptist by *Giovanni da Nola*, and the Tomb of the celebrated poet Bernardino Rota, by *Domenico di Auria*. Near this is the splendid tomb of the poet's wife, Porzia Capece, by *Giovanni da Nola*. The de' Franchis chapel has some frescoes by *Corenzio*, and a Christ at the column by *Caravaggio*. In the last chapel towards the principal door is a fine picture of St. Joseph by *Giordano*, and a copy of a Holy Family by Raphael, which was stolen by a viceroy of Aragon. The Epiphany and the Madonna are by *Zingaro*. The small chapel of S. Antonio Abate contains a picture of the saint on a gold ground by *Giotto*. The handsome chapel "del Crocifisso" contains the celebrated crucifix, painted by the unknown master of Masuccio I., which is said to have talked to St. Thomas Aquinas, when composing his famous work, the "Summa Theologiae." The crucifix is said to have exclaimed,— "Bene scripsisti de me, Thomas; quam ergo mercedem recipies?" to which the saint replied,— "Non aliam nisi te, Domine." For this chapel Raphael painted his celebrated picture of the Madonna della Pece, now in the Escorial. The Deposition from the Cross, on the right of the altar, is by *Zingaro*; the Christ bearing the Cross is by *Gian Vincenzo Corrao*, considered by Solimene the best

painting in the church. The *Tomb of Cardinal Ettore Carafa*, although executed during his lifetime, is covered with mythological emblems, which resemble those of a pagan temple rather than the sepulchre of a prince of the Church. The *Tomb of Cardinal Carafa of Ruvo*, erected by his son Oliviero, cardinal archbishop of Naples, was begun by *Agnolo Aniello del Fiore*, son of the painter Colantonio, and completed by his able pupil, *Giovanni da Nola*. The tomb of another member of the Carafa family, with their motto "Fine in tanto," is considered *Aniello's* masterpiece: the tomb of Count Bucchianico and his wife Catarinella Orsini, is by the same sculptor. The chapel of St. Andrea contains two frescoes of great interest, the Crucifixion and the Resurrection, by *Angiolo Franco*, the pupil of Colantonio del Fiore. The Brancaccio chapel has two oil paintings of the Magdalen and S. Domenico by *Stefanone*, and a Magdalen by *Angiolo Franco*. The chapel of St. Thomas Aquinas contains a painting of the saint by *Giordano*, and the Tomb of Giovanna d' Aquino, who died in 1345, by *Masuccio II.*, with a picture under the baldacchino, said to be the first work of *Maestro Simone*; another tomb of the Princess of Ferelotto, Vincenza d' Aquino, the last representative of the saint's family; and a large picture of the Madonna with St. Thomas and souls in purgatory, by *Francesco di Rosa*. In one of the small chapels is an Ascension by *Marco da Siena*; and in another is a bas-relief of St. Jerome beating his breast with a stone, attributed to *Aniello del Fiore*. Near the chapel of S. Giacinto is the *Tomb of Galeazzo Pandone*, one of the finest and most expressive works of *Giovanni da Nola*. The chapel of S. Domenico contains what is said to be his real portrait, and some interesting little pictures illustrating the miracles of the saint by the brothers Pietro and Ippolito Donzelli, pupils of Zingaro. The chapel of St. Sebastian contains the Virgin, the Apostles, and the Resurrection, also painted by the brothers Donzelli on a gold ground. Another

chapel contains the Circumcision, by *Marco da Siena*. The *Sacristy* is celebrated for its historical tombs, among which are ten of the PRINCES AND PRINCESSES OF ARAGON, contained in large wooden chests covered with crimson velvet, and bearing the insignia of their respective dignities. The body of ALFONSO I. was removed to Spain in 1666. Those which remain are FERDINAND I.; FERDINAND II.; his aunt and queen JOANNA, daughter of Ferdinand I.; ISABELLA, daughter of Alfonso II. the wife of Gian Galeazzo Sforza, Duke of Milan; MARY, wife of the Marquis of Vasto; ANTONIO, second Duke of Montalto; MARIA LA ZERDA, his wife, and JOHN and FERDINAND, their sons. In a silver case is preserved the heart of CHARLES II. OF ANJOU, with this inscription *Conditorium hoc est cordis Caroli II. illustrissimi Regis fundatoris conventus*, A. D. 1309. In another chest is preserved and shown to the curious, still dressed in Spanish costume, the body of the celebrated Antonello Petrucci, who, born in humble life at Teano, rose by his talents to be secretary of Ferdinand I., whose friendship he repaid by joining the famous "Conspiracy of the Barons" against his patron. On the discovery of his treachery by the Duke of Calabria, Petrucci, with other leading nobles, was beheaded in front of the Castel Nuovo. He was buried in the chapel on the left of the entrance from the Piazza, which is now called the chapel of the Princes of the House of Pescara. Another Tomb in the Sacristy is that of the illustrious *Ferdinando Francesco d'Avalos*, Marquis of Pescara, one of the heroes of the battle of Ravenna, and one of the conquerors of Francis I. at the siege of Pavia. He died of his wounds at Milan in his 36th year. Over his tomb hangs his portrait, his banner, and his sword, which is said by the inscription to have been presented to him by Francis I. He is represented in his portrait in a Franciscan dress, a singular instance of devotion or of penitence in a warrior, who, though renowned for his military talents, was hated, according to Guicciardini, for his perfidy both to

friends and foes. [This, however, is not the character left of him by his friend Ariosto, or by his beloved and celebrated widow, Vittoria Colonna, who retired to Ischia at his death, and there sung his virtues and achievements in measures which obtained for her the title of divine. Opposite these tombs are three of the wife and children of a French Count who was formerly minister of finance at Naples,—an obvious intrusion among the historical monuments of the House of Aragon. The roof of the sacristy is painted in fresco by *Solimene*. The picture of the Annunciation is by *Andrea di Salerno* (*Sabbatini*). These fine objects with the pavement of rich marbles, the presses made of the roots of trees, the gilding of the cornices, &c., combine to make this sacristy one of the most interesting in Naples. The adjoining Monastery contains many memorials of St. Thomas Aquinas, who was, in 1272, a professor in the university which was then established within its walls. His salary, fixed by Charles of Anjou himself, was an ounce of gold monthly, equal to twenty shillings of English money at the present time. The little cell in which the great philosopher studied is still shown; it has been converted into a chapel. His lecture room and a fragment of his pulpit are also shown. Several of his works were composed here, and such was his fame that his lectures were frequently attended by the sovereign and the principal persons of the kingdom. In one of the halls of the monastery the Accademia Pontaniana holds its sittings. In the adjoining piazza is what is called the *Obelisk* of S. Domenico, supporting a bronze statue of the saint. It was designed by Fansaga, and finished in the worst taste by Domenico Antonio Vaccaro in 1737.

S. Filippo Neri, in the Strada de' Tribunali, or the Church of the *Girolomini*, is one of the handsomest in Naples. It was erected in 1592 from the designs of Dionisio di Bartolommeo. The façade, built entirely of marble, was designed and executed by Dionisio Lazzari, assisted by Ferdi-

nando Fuga, and, in spite of the two orders of architecture, is much admired. The statues are by *Sanmartino*. The cupola is also the joint work of Lazzari and Fuga. The interior consists of a nave and two side aisles, divided by 12 columns of Egyptian granite, supporting a heavy architrave. The whole church is loaded with an excess of ornament. The frescoes in the lunettes over the columns are by *Benasca*. The large fresco over the great door, representing Christ driving the dealers out of the Temple, is a celebrated work by *Giordano*, with the architecture and perspective by *Moscatiello*. The rich chapel of S. Filippo Neri, designed by Giacomo Lazzari, is remarkable for the fine and elaborate painting on the cupola, representing S. Filippo in glory, by *Solimene*. The large picture at the altar is a copy from Guido, who is said to have retouched it. The chapel "Della Concezione" has a cupola painted by *Simonelli*, representing Judith showing the head of Holofernes to his army; and a picture of the Conception by *Cesare Fracanzano*. The chapel on the right of the high altar has some statues by *Pietro Bernini*, father of Lorenzo, a picture of the Nativity by *Roncalli*, and an Annunciation by *Santafede*. The chapel of S. Francesco d'Assisi contains a picture of the saint in prayer by *Guido*, and the *Tomb of Vico*, the author of the "Scienza Nuova." The chapel of S. Agnese contains pictures by *Roncalli* and *Giordano*. In the chapels on the opposite side, the Magdalen and the St. Michael are by *Giordano*; the Adoration of the Magi is by *Corenzio*; the St. Jerome struck with awe at the sound of the last trump is by *Gessi*; the picture in the Chapel of the Holy Family is the last work of *Santafede*, who was cut off by death before it was completed; the S. Alessio dying is by *Pietro da Cortona*. The Sacristy contains many interesting works of art; among which may be mentioned the fine fresco of S. Filippo Neri in glory, by *Giordano*; the Meeting of the Saviour and St. John by *Guido*; the Flight into Egypt by *Guido*; the

mother of Zebedee conversing with the Saviour, and the Virgin washing the child, by *Santafede*; the Ecce Homo and St. Andrew the Apostle, by *Spagnoletto*; the Crucifixion by *Marco da Siena*; the Apostles, by *Domenichino*; the St. Francis, by *Tintoretto*; two pictures of the Passion, by *Bassano*, &c. The vast and imposing Monastery adjoining contains the library which bears its name, and is described under the head of **LIBRARIES**.

S. Francesco di Paola, in the Largo del Real Palazzo, an immense church occupying one of the finest sites in Naples immediately opposite the royal palace, is by no means worthy of its position. It was begun in 1817 from the designs of Cavaliere Bianchi of Lugano, and is an ambitious and unscientific imitation of the Pantheon, constructed however with great solidity, and superbly decorated. The church is lined with costly marbles; marble columns in the Corinthian style run round the interior of the building, and the confessionals are also of white marble. The apartments for the royal family are arranged above the body of the church, and resemble the boxes of the opera. The paintings and sculpture are all by modern artists, principally of Rome, including sculptures by *Tenerani*, *Angelo Solaro*, *Tito Angelini*, and *Calli* of Naples; and pictures by *Camuccini*, *Guerra*, *de Vivo*, &c.

Girolomini. See *S. Filippo Neri*.

Gesù Vecchio, in the Strada del Salvatore, built from the designs of *Marco da Siena*, who seems to have partaken of the versatile talents of his master, Michael Angelo, contains two statues of Isaiah and Jeremiah by *Fansaga*, a statue of S. Gennaro by *Bottiglieri*, a picture by *Solimene*, and a Nativity by *Marco da Siena*.

Gesù Nuovo, or Trinità Maggiore, in the Largo Trinità Maggiore, built in 1584, in the palace of Roberto Sanseverino, Prince of Salerno, from the designs of Padre Pietro Provedo, the Jesuit, has a façade like a prison, and an interior like a ball-room. It was formerly remarkable for its magnificent cupola, designed by Novello and de-

corated with paintings representing Paradise, by Lanfranco; but the cupola was destroyed in the earthquake of 1688, and nothing remains of the paintings but the four Evangelists at the angles. Over the principal door is the large fresco of Heliodorus driven from the Temple, by *Solimene*. The chapel of Sta. Anna also contains some frescoes by *Solimene*, executed when he was only in his 18th year. The frescoes over the arch of the high altar are by *Stanzioni*. The rich chapel of S. Ignazio was erected at the expense of Carlo Gesualdo, Prince of Venosa and Count of Consa, who has given such a tragic interest to the Palazzo Sansevero, as we have mentioned in our account of that palace. The prince himself was buried in this chapel, which was designed by *Fansaga*, who sculptured the statues of Jeremiah and of David. The picture of S. Ignazio is by *Imparato*; the three above it are by *Spagnoletto*. The roof, like that of the chapel of S. Francesco Saverio, opposite, was painted by *Corenzio*, and retouched by *De Matteis*. The chapel of the Trinity, painted in fresco by *Corenzio*, contains the celebrated picture of the Trinity by *Guercino*. The pillars of the church are covered with mosaics.

S. Giacomo degli Spagnuoli, in the Largo del Castello, was built in 1540 by the Viceroy Don Pedro de Toledo, from the designs of Giovanni da Nola assisted by his able pupil Ferdinando Manlio, as the church of a hospital for Spanish soldiers. It contains the imposing Tomb of Don Pedro de Toledo, the masterpiece of Giovanni da Nola, who has here shown how real genius can combine allegorical subjects with exact representations of contemporary events. This noble monument consists of a sarcophagus on a richly decorated pedestal. Four very graceful and expressive female statues, illustrating the virtues of Justice, Prudence, Fortitude, and Temperance, stand at the corners of the pedestal. On one side of the sarcophagus is the inscription; on the three others are bas-reliefs of great beauty, illustrating the achievements of the viceroy in the wars with

the Turks, and particularly his victory over the famous corsair Barbarossa. The sarcophagus is surmounted by two fine statues of Don Pedro de Toledo and his wife in the attitude of prayer. The sculpture and decorations of the tomb are in the best taste, and are executed with care and elaboration. The tomb was intended to be sent to Spain, but as no steps had been taken for its removal at Don Pedro's death, it fortunately remained in Naples. Among the pictures in this church are the Crucifixion by *Marco da Siena*, a fine picture, under glass, by *Andrea del Sarto* (?), and a Deposition by *Bernardo Lama*, a pupil of Caravaggio, whose style he has imitated with great success.

S. Giorgio de' Genovesi, in the Strada Medina, built from the designs of Giovanni da Nola, contains the celebrated picture of St. George killing the Dragon, by *Andrea di Salerno* (*Subbatini*), the favourite pupil of Raphael.

S. Giovanni a Carbonara, in the Strada Carbonara, approached by a flight of steps designed by Sanfelice, was built in 1344, from the designs of Masuccio II., and restored and enlarged by King Ladislaus. It still retains, in its Italian Gothic canopy, some traces of its original architecture, in spite of the repeated alterations it has undergone. It is celebrated for its tombs and sculptures. In the pilasters of the great arch of the high altar are the statues of St. Augustin and St. John the Baptist by *Annibale Caccavello*, the pupil of Giovanni da Nola. Immediately behind the altar is the massive and colossal Tomb of KING LADISLAUS, erected to him by his sister Joanna II. It is the master-piece of *Andrea Ciccione*, the pupil of Masuccio II. With its statues, columns, and architectural ornaments, this monument is as high as the church itself. It consists of three stages or orders: the lower, now partly concealed by the altar, consists of the four colossal statues of Virtues, which support the whole monument. In the centre of the second stage in a round-headed niche, are the crowned figures of Ladislaus and Joanna seated on their thrones,

with four Virtues sitting near them, one at each side of the central niche; another in each of the two lateral niches, which have pointed arches. The Sarcophagus containing the body is placed on the third stage of the monument, over the central group. It has a tent-like covering with curtains, which angels are in the act of drawing aside, and is surmounted by a Gothic canopy. On the summit is the equestrian statue of the young king, sword in hand, full of fire and ambition. Behind this monument, in a Gothic chapel, is the magnificent Tomb of SERGIANNI CARACCILO, grand seneschal of the kingdom, the favourite lover of the profligate Joanna II., who saw him perish at last by the dagger of the assassin. This tomb is also by *Ciccione*. A statue of Sergianni, holding the dagger in his hand, stands on the sarcophagus, which is supported by pilasters, in front of which are colossal statues of martyred saints. The chapel in which it stands is remarkable for its frescoes by *Gennaro di Cola*, one of the followers of Giotto, representing the life and history of the Madonna. The Tomb of *Gaetano Argento*, the celebrated jurisconsult, in the chapel of his family, is one of the best works of *Sanfelice*; the statue is by *Francesco Pugano*. The chapel of the Marquis Caracciolo di Vico was designed by *Girolamo Santacroce*, in the form of a circular temple. It contains several works of sculpture, and some tombs of interest. Among the sculptures are the statues of four apostles, in the four lateral niches, executed as a trial of skill by four of the first sculptors of the time, *Giovanni da Nola*, *Santacroce*, *Caccavello*, and the Spanish *Pedro della Plata*. The Alfonso I., the Mezzo-relievo of the Epiphany, the St. Sebastian, the tomb of Galeazzo Caracciolo, are by *Pedro della Plata*. The tomb of Niccolo Antonio Caracciolo is by *Domenico di Auria*. The statue of St. John is by *Santacroce*; the small statues over the tombs are by *Scilla*; the two half busts, with their pedestals, are by *Finelli* and *Sanmartino*. The Chapel of S. Giovanni Battista, rich in mar-

bles, statues, and sculptures, was designed by Ciccione, for the celebrated favourite of Ferdinand I. of Aragon, Giovanni Miroballo, who is buried in it. In the sacristy are fifteen of the series of twenty-four pictures which *Giorgio Vasari* was commissioned to paint for this church in 1546. They represent subjects from the Old Testament and from the life of St. John the Baptist; the landscapes and most of the figures are by *Docmo* (*Cristofano Gherardi*), whom Vasari induced to accompany him to Naples as his assistant. Vasari himself records also that he spent several months on the stalls and presses of walnut-wood for this sacristy, which were made after his designs. The sacristy contains a small picture by *Basazio*. This church stands close to the site of an arena for gladiatorial games, which were kept up so late as the time of Petrarch, who describes the horror with which he witnessed one of these combats in the presence of Queen Joanna I., King Andrew, the army, and the whole populace of Naples. Petrarch calls it a "tetrum ac tartareum spectaculum;" and says that he ran away from it.

S. Giovanni Evangelista, in the *Strada di Tribunali*, is remarkable as having been built by Pontanus the poet, who covered the interior with Greek inscriptions, not always very intelligible, and had two of the external walls inscribed with moral maxims which contrast strangely with some of his own poems. The building was designed by Ciccione, and built in 1492. The *Tomb of Pontanus*, erected during his lifetime, bears an elegant inscription written by himself. The tomb which Pontanus erected to his friend *Pietro Compadre*, another poet of the same school, also bears an inscription from his pen.

S. Giovanni Maggiore, in the *Largo S. Giovanni Maggiore*, one of the most ancient churches in Naples, is supposed to stand on the site of a tomb or temple of *Parthenope*, upon whose ruins, in later times, *Hadrian* erected a temple to *Antinous*. It was converted into a Christian church by *Constantine* and

Helena, and dedicated to *St. John the Baptist*. In the 18th century it was rebuilt in the Gothic style, from the designs of *Masuccio*, and was celebrated for its admirable proportions. Its beautiful Gothic, however, which once made it one of the most remarkable churches of that style in Naples, has been greatly altered. The church was reduced to its present form in 1685, and was again renovated in 1685 from the designs of *Lazzari*. In the interior, are two interesting bas-reliefs, representing the Saviour baptized in the Jordan, and the martyrdom of *St. John*, by *Giovanni da Nola*. An antique figure of *St. John the Baptist*, in one of the chapels, is valuable as an example of the early Byzantine school.

S. Giovanni de' Pappacoda, adjoining the church of *S. Giovanni Maggiore*, was the chapel of the ancient, but extinct, family of that name. It was built in 1415 by *Artusio Pappacoda*, the grand seneschal of King *Ladislau*, and is remarkable for its Gothic façade. The finely-enriched doorway deserves to be perpetuated by engravings as a specimen of the unmixed Italian Gothic of the Anjou dynasty. It is a square-headed doorway, with a pointed panel above it, containing the *Madonna and Child* between *St. John the Baptist* and *St. John the Evangelist*, with an inscription in Angiovine letters, commemorating the building of the church by *Artusio Pappacoda* in 1415. Above is an elaborate canopy, with three pinnacles; that in the centre is surmounted by a statue of *St. Michael the Archangel* slaying the Dragon; the others are surmounted by statues of the Archangels *Raphael* and *Gabriel*. The church is also remarkable for the paintings representing the Seven Sacraments, which *Bernardo Tesauro* executed on one of the soffits with so much delicacy and grace, that *Luca Giordano* declared that no artist of the time could have surpassed them, even in an age fruitful in fine works. The Sacrament of Marriage was a representation of the marriage of *Alfonso II.* and *Isotta* or *Ippolita*, daughter of *Francesco Sforza*, Duke of Milan.

S. Gregorio Armeno, in the Vico S. Gregorio, with its fine convent of Benedictine nuns, is supposed to stand on the site of a temple of Ceres, and is said to have been founded by St. Helena, the mother of Constantine. It contains pictures by *Spagnoletto*, *Gior-dano*, *Giacomo del Po*, and other artists.

L'Incoronata, or *S. Maria dell' In-coronata*, in the Strada Medina, is celebrated for its paintings by Giotto, and is said by the local historians to have been built in 1347, by Queen Joanna I., to commemorate her coronation and marriage with her cousin Louis of Taranto. A comparison of dates shows, however, that this statement is altogether incorrect, since the death of Giotto, in 1336, proves that the church must have been built many years before the death of King Robert the Wise in 1343. It retains more of its Gothic architecture than many of the other churches of Naples. The west doorway is well preserved. The paintings by *Giotto* constitute the chief interest of the church. His friend Petrarch describes them as "*magna manûs et ingenii monumenta*." In the same passage he fixes the age of the church as anterior to Joanna, by calling it "*Capella Regis*," meaning of course, King Robert, his patron, before whose death Petrarch had left Naples. At this time Joanna was only fourteen years of age, and her first husband, Andrew of Hungary, was not murdered before 1345, nine years after the death of Giotto. These facts are important, as we shall see hereafter, in our description of the paintings. The most celebrated of these works are in the choir, where the four triangular compartments of the Gothic roof contain each two subjects, seven of which are illustrative of the Seven Sacraments, and the eighth is an allegorical representation of the Church. The design and execution of these remarkable works are of the highest character, and they deserve to be preserved and made accessible by means of engraved outlines. Baptism is represented by immersion. Holy Orders are illustrated by the pope consecrating a young priest.

Penitence is represented by a woman confessing to a priest, while three penitents are leaving the church, clothed in black and scourging themselves with rods. Marriage is represented by the nuptials of a prince and princess, surrounded with all the pomp and festivities of their court. The prince is putting the ring on the finger of his bride, while a priest is joining their hands. The princess is remarkable for her refined and delicate beauty. The prince has a red, pointed beard, and is far less prepossessing. They are accompanied by a brilliant court: several knights and ladies are dancing, while priests, musicians, and attendants in astonishing variety complete the different groups. It is impossible not to be struck with the extreme beauty of the female heads and the gracefulness of their attitudes. Indeed, the picture is a perfect study of the costume and manners of the early part of the 14th century. We have already mentioned the local tradition that Giotto has here represented the marriage of Joanna with Louis of Taranto, and that the two principal actors in the scene are their real portraits. If this were true, the graceful expression of the princess would accord but little with the received opinion of Joanna's character, and we should form a very favourable idea of the magnificence of her court; but the dates we have given above afford conclusive evidence that the statement is altogether without foundation. In the Chapel "*Del Crocifisso*," however, there are some other paintings in the style of Giotto, which appear, without doubt, to illustrate various events in the life of Joanna; and it is not improbable that they were executed by *Maestro Simone*, the friend of Giotto, who is known to have been employed by King Robert after Giotto's death, and to have painted the Deposition from the Cross for the altar of this church, which, in the opinion of De' Dominici, will bear comparison with the works of Giotto. These paintings represent the coronation of the queen; the Carthusians doing homage to her for her rich endowment of a hospital which she

founded near this church and presented to their order; and the arrival of Louis of Hungary, to avenge the death of Andrew her first husband. On the wall of the church, on the right of the entrance-door, are many interesting monuments.

S. Lorenzo, in the Vico S. Gregorio Armeno, founded by Charles I. of Anjou, to commemorate his victory over Manfred at Benevento. It stands on the site of the "basilica Augustalia," where the senate and people of Naples held those popular assemblies which Charles was not sorry to suppress under the pretext of erecting this *ex voto* church. It was built in the Gothic style from the designs of *Niccolo di Pisa*, who sent his pupil *Maglione* to superintend its erection. It was completed by *Masuccio II.* and his pupil *Giacomo de Sanctis*, who constructed the vast stone arch of the interior. In spite of recent alterations, *S. Lorenzo* is the best example in Naples of the Gothic style of the Anjou dynasty; its circumscribing aisle and polygonal chapels are unlike any thing else in Italy; and a window in the chapter house, worked with semicircular arches, is scarcely less remarkable. The great marble Gothic doorway, which forms the principal entrance to the church, was built by *Bartolommeo di Capua*, Prince della Riccia, about the middle of the 15th century, from the designs of the celebrated *Andrea Ciccione*, who built also the Riccia Palace for the same prince. The marble columns of different orders, now covered with stucco, are said to have been taken from the ancient basilica already mentioned. At the high altar the three statues of the saints protectors of the Franciscan order, with their beautiful bas-reliefs, are by *Giovanni da Nola*. In the chapel of *S. Antonio*, designed by *Fansaga*, the picture of St. Anthony with some saints, on a gold ground, is by *Maestro Simone*, the friend of Giotto. Another very interesting work by *Simone*, sometimes erroneously attributed to *Simone Memmi*, is in a smaller chapel; it represents the coronation of King Robert by his elder brother St.

Louis, bishop of Toulouse, who had preferred the mitre to the crown. The St. Francis giving his rules is by *Zingaro*. The Cacace chapel contains a picture by *Stanzioni*; and the small chapel under the pulpit has a picture of the Madonna, with St. Anthony and St. Catherine, by *Bernardo Lama*, the pupil of Caravaggio. The famous picture of St. Jerome and the lion, by *Colantonio del Fiore*, painted for this church, has been removed to the Museum. The choir contains five TOMBS OF THE HOUSE OF DURAZZO, the second branch of the house of Anjou. That of CATHERINE OF AUSTRIA, first wife of the "illustrious" Duke of Calabria, the only child of King Robert the Wise, is by *Masuccio II.* It stands over a doorway flanked by spiral columns resting on lions, supporting a Gothic canopy, in which is a bas-relief of St. Francis receiving the stigmata. Near it is the Tomb of JOANNA, COUNTESS D'EU (the daughter of the Princess Mary, the posthumous child of the Duke of Calabria, by her first husband Charles I., Duke of Durazzo), and her husband ROBERT D'ARTOIS, COMTE D'EU, both of whom died of poison on the same day in 1387. It is supported by three Virtues. Above, two angels are withdrawing a curtain to show the recumbent figures. The Tomb of the PRINCESS MARY, the infant daughter of King Charles Durazzo, is also by *Masuccio II.* Behind the high altar is the tomb erected by Queen Margaret to her father Charles I., DUKE OF DURAZZO, who was killed at Aversa by the troops of Louis of Hungary, in revenge for the part he took in the murder of King Andrew. On the pavement at the entrance of this church may be recognised the Tomb of *Gianbattista della Porta*, the celebrated mathematician of the 15th century, who is said to have discovered the camera obscura, and to have suggested the first plan of an Encyclopædia. In the cloister is the tomb of Errico Poderico, attributed to *Santacroce*; and that of Ludovico Aldemoresco, executed in 1414 by the Abbot *Bamboccio*, and remarkable for its elaborate bas relief. In

the Chapter-house Alfonso I. held the Parliament in which his natural son Ferdinand was proclaimed heir to the throne, by the title of Duke of Calabria. Petrarch resided for some time in the Monastery as the guest of the monks; and Boccaccio first beheld in the church the fair damsel whom he celebrates as Fiammetta, and who is supposed to have been Mary, the natural daughter of King Robert.

S. Maria degli Angeli, in the Largo Pizzofalcone, was built in 1600 from the designs of *Francesco Grimaldi*, as the church of the Theatine monastery, now converted into infantry barracks. It is considered by *Milizia* the best proportioned church in Naples. It contains a fine Holy Family by *Andrea Vaccaro*, mentioned by *Lanzi* among his best works, and paintings by *Stanzioni* and *Luca Giordano*.

S. Maria dell'Annunziata, called also the *Nunziata*, in the *Strada dell' Annunziata*, was founded by Queen Sancia, wife of King Robert the Wise, enlarged by Joanna II., enriched by several successive princes and popes, and entirely destroyed by fire in 1757, with all its paintings by *Giordano*, *Corensio*, *Stanzioni*, and other masters of the Neapolitan school, and some fine sculptures by *Giovanni da Nola* and *Bernini*. It was rebuilt in the last century by *Vasvitelli*, and is now considered one of the finest churches in Naples. The grand cornice is supported by 44 Corinthian columns of Carrara marble. The picture at the high altar is by *Francesco di Mura*. The roof of the sacristy and treasury is painted in fresco by *Corensio*. The presses of the sacristy are covered with bas-reliefs, illustrating the life of the Saviour, by *Giovanni da Nola*. The statue on the tomb of Alfonso Sancio is by *Domenico di Auria*. The Descent from the Cross, in mezzo-relievo, is attributed to *Santacroce*. On the ceiling of the hall called "l'udienza del governo," is a fresco of the Annunciation by *Solimene*. In front of the high altar is the Tomb of JOANNA II. The Queen is represented in a mantle of gold brocade; the tomb is humble and unpretend-

ing, and not at all in accordance with the well known character of that voluptuous princess. The Campanile contains the largest bell in Naples; it weighs 68 *centaia*.

S. Maria Cappella. See *Crocche*.

S. Maria del Carmine, in the Piazza del Mercato, one of the historical churches of Naples, is more celebrated for its association with Conradin and his cousin Frederick, Duke of Austria, than for its architecture or pictures. It was founded by Margaret of Austria, who arrived too late to save the life of her unfortunate son, and therefore devoted the sum she had brought as his ransom to found a church and convent, in which his body and that of his cousin might repose. The Tomb of CONRADIN is behind the high altar. It has no inscription beyond the letters R. C. C. (*Regis Conradini Corpus*). A coffee-shop, at the corner of the houses adjoining the church, stands on the place of his execution, and in the church of Santa Croce al Mercato, opposite, is still preserved the small porphyry column which formerly marked the exact spot of this tragical catastrophe. It bears the following doggrel inscription in Lombard characters, commemorating the treachery of Giovanni Frangipani, Count of Astura, by whom Conradin was betrayed:

"Asturis ungue leo pullum rapiens aquilinum
Hic deplumavit, accephalumque dedit."

The unfortunate prince will shortly have a worthier record, the present king of Bavaria, who is descended from the house of Suabia, having given orders for the erection of a marble monument to his memory, with a suitable inscription. The church contains also the grave of Masaniello, the Tomb of Don Gaspar de Haro, Marques del Carpio, the sixth viceroy of Charles V., the Tomb of Cardinal Grimani, and that of Aniello Falcone the painter. It has also a picture by *Giordano*, the Assumption, the Elijah and Elisha, and some fine frescoes by *Solimene*, pictures by *Santafede* and *Francesco di Mura*, and a famous Crucifix, which the Nea-

politans hold in extreme reverence. It is said to have bowed its head at the siege of 1439, to avoid a cannon ball which passed through the church. On the day after Christmas day, it is exposed to view, and is visited by the municipal body and all the other authorities of the city, who go in state with the whole populace to pay their homage to it. The *Campanile*, which forms such a conspicuous object in this part of Naples, was designed by *Conforti* as far as the third story, and finished by *Nucolo*. The great square in front of the Carmine was the scene of Masaniello's insurrection.

S. Maria della Catena, in the Strada Sta. Lucia, erected in 1576 by the poor fishermen of the district, has a melancholy interest. It contains the grave of Admiral Caracciolo, whose body was buried here when it rose to the surface three days after his execution, and was found floating near Nelson's ship.

S. Maria Donna Regina, in the Largo Donnaregina, with its magnificent convent of Franciscan nuns, situated opposite the archbishop's palace, derives its name from Queen Mary of Hungary, wife of Charles II. of Anjou, who rebuilt the convent, and died within its walls in 1323. The present church was rebuilt in 1620, from the designs of Guarino, a Theatine monk, the pupil of Grimaldi. The painting at the high altar is by *Criscuolo*, a Neapolitan artist of the 16th century, of whom Lanzi speaks with respect as a copyist of the school of Raphael. The two large paintings in the chapels representing the Marriage of Cana and Christ Preaching, are by *Giordano*. The frescoes in the small choir are also by *Giordano*; those in the large choir are by *Solimene*. In the old church, now called the *Comunichino*, is the fine Tomb of Queen Mary of Hungary, with her recumbent statue, the work of *Masuccio II*. This queen was the daughter of Stephen V., King of Hungary, and her eldest son by Charles II. of Anjou, Charles Martel, succeeded to that throne on the death of her brother Ladislaus IV., and became the

founder of the French line of Hungarian kings.

S. Maria Donna Romita, in the Strada Donnaromita, near the Brancacciana library, rebuilt in 1535, is a very ancient foundation. A Greek inscription, still preserved in the church, states that it was founded by the consul Theodore II., who was governor of Naples in 821. In one of the chapels is the tomb of this consul, with a Greek inscription. In the same chapel is a painting of the Virgin with St. Paul and St. John, by *Micco Spadaro* (*Gargioli*), a landscape painter of great merit, and one of the most successful followers of Salvator Rosa. The adjoining convent, now converted into barracks for the troops, was originally an establishment of Basilian nuns.

S. Maria del Gesù, in the Strada Porta S. Gennaro, built during the plague of 1526, contains a Circumcision by *Vasari*; Santa Chiara, the Annunciation and the Visitation by *Solimene*; the Conception and the Infant Saviour by *Giordano*.

S. Maria delle Grazie sopra le Mura, in the Largo Madonna delle Grazie, is a very fine and imposing edifice, rich in sculpture and painting: it was built in the 15th century from the designs of Giacomo de Sanctis, the pupil of Masuccio II. The oil paintings and frescoes over the door, the tribune, the roof of the nave and transept, and on the upper walls, are all by *Benasca* or *Benaschi*, whose success in this species of decoration was so great that Lanzi describes him as "gifted with such a variety of ideas that we cannot see one of his figures repeated twice in the same attitude." Benasca was buried in this church in 1688. The Giustiniani and Senescalli chapels contain the two rival bas-reliefs of the celebrated sculptors Giovanni da Nola and Santacroce. The work of Santacroce is the Incredulity of St. Thomas in the Senescalli chapel; that of Giovanni da Nola is the Deposition from the Cross, in the Capella Giustiniani. The statue of the Virgin in the Gualtieri chapel is also by Giovanni da Nola. In the transept the Madonna

"delle Grazie," with St. Francis and other saints, is attributed to *Criscuolo* (?). The fine bas-relief of the Conversion of St. Paul is by *Domenico di Auria*; the Baptism of the Saviour is by *Cesare Turco*. The painting of St. Andrew in the Lauri chapel, and the fresco of St. Antony, on the wall of the transept, are by *Andrea di Salerno* (*Sabbatini*), whose works cannot be studied out of Naples. On the right of the great door is the tomb of a member of the Brancaccio family by *Giovanni da Nola*: on the left is another tomb of the same family by *Cuccavello*. In the sacristy is a statue of the Madonna delle Grazie by *Giovanni da Nola*.

S. Maria del Monte. See *Monte Oliveto*.

S. Maria la Nuova, in the Largo of the same name, was built in 1268, from the designs of Giovanni di Pisa, on the walls of the ancient Torre Mastria, and was completed on the same plan by Masuccio I. It was rebuilt in its present form in 1596, from the designs of Franco. It is remarkable for its paintings and its tombs. Among the paintings of the ceiling are the celebrated Coronation of the Virgin by *Santafeda*, to which some critics have applied the epithet of "Titianesque," and the Assumption, by *Giovanni Imperato*. The paintings of the cupola, with the four Franciscan writers, St. Bonaventura, Duns Scotus, Niccolò di Lyra, and Alexander ab Alexandro, are by *Corenzio*. The frescoes of the choir and the cloister are by *Simone Papa* the younger. The third chapel on the right hand contains the Crucifixion, with the Virgin, the Magdalen, and St. John, a fine work by *Marco da Siena*. The chapel "del Crocifisso" contains two large paintings by the same master, and some frescoes by *Corenzio*. The monument of Galeazzo Sanseverino, rich in bas-reliefs, is a fine work of the 15th century. A chapel near it contains a beautiful crucifix in wood by *Giovanni da Nola*. At the high altar is the Madonna by *Tommaso de' Stefani*, formerly in the church of the Castel Nuovo. At the right of the high altar, under the organ,

are two graceful children, painted by *Luca Giordano* when only eight years of age. The chapel of St. Anna contains a picture of St. Anna with St. Anthony and St. Barbara, by *Colantonio del Fiore*. The chapel of S. Giacomo della Marca was erected by Gonsalvo da Cordova, whose nephew, the Duke of Sessa, enriched this church with the two interesting TOMBS erected to the memory of his distinguished enemies, *Pietro Navarro* and *Lautrec*, who besieged Naples for Francis I. in 1528. These monuments are attributed to Giovanni da Nola. They afford a fine example of the generous chivalry of the period, and the language of the inscriptions, written by Paulus Jovius, breathes the magnanimity of a great conqueror. The inscription on the tomb of Lautrec is as follows: — "Odetto Fuxio Lautrecco Consalvus Ferdinandus Ludovici F. Corduba, magni Consalvi nepos, quam ejus ossa, quamvis hostis, in avito sacello, ut belli fortuna tulerat, sine honore jacere comperisset, humanarum miseriarum memor, Gallo Duci Hispanus Princeps P. Obiit an. 1528. Aug. 15." On the tomb of Pietro Navarro, who is said by Guicciardini to have been suffocated between two mattresses by order of the Emperor Charles V. (a story which is now considered of doubtful authenticity), is the following inscription; — Ossibus et memorie Petri Navarri Cantabri, solerti in expugnandis urbibus arte clarissimi, Consalvus Ferdinandus Ludovici filius, magni Consalvi nepos, Suevæ princeps, Ducem Gallorum partes secutum, pio sepulcri munere honestavit; quum hoc in se habeat præclara virtus, ut vel in hoste sit admirabilis. Obiit an. 1528, Aug. 28." The chapel at the right of the high altar contains some frescoes by *Stanzioni* and a picture by *Spagnoletto*. The refectory of the convent contains some frescoes by *Pietro* and *Ippolito Donzelli*, the best pupils of Zingaro. The two pictures of female saints by Pietro are considered to be among his best works.

S. Maria del Parto, on the Mergellina, near the tomb of Virgil, was founded by the poet Sannazzaro, on

the site of the villa which had been given to him by Frederick of Aragon on his accession to the throne, as an acknowledgment of his services as his private secretary. This villa was destroyed by Philibert de Chalons, Prince of Orange, the commander of the Imperialists during the siege of Naples by the French under Lautrec in 1528, and upon its ruins Sannazzaro constructed "in the form of a monastery" the building which he bequeathed to the Servite monks with the "beautiful little church," as Vasari calls it, which we are now describing. It derives the name *del Parto* from Sannazzaro's well-known poem "De Partu Virginis." It contains the celebrated **TOMB OF SANNAZZARO**, who died in 1530, and was buried in this church. The design and execution of this striking monument were confided by the Conte d'Alife and Signor Mormerio, the executors of Sannazzaro's will, to *Girolamo Santacroce*; but in consequence of a dispute which arose between them and the monks who favoured the pretensions of their co-religionist *Fra Giovann' Angelo Montorsoli*, whom they appear to have brought to Naples for the purpose, it was agreed to employ both these artists and to divide the work between them. It is consequently supposed that the Tomb was designed by *Santacroce*, and completed by *Montorsoli*. It is one of the finest monuments of the 16th century in Naples. It is surmounted by a bust of Sannazzaro crowned with laurels and attended by two weeping angels, one holding a book, and the other a garland of cypresses. The bust is inscribed with the poet's Arcadian name, **ACTIVS SINCERVS**. On the sides of the tomb are two very beautiful statues of Apollo and Minerva, which a religious scruple on the part of the monks, or, as some assert, a desire to save the statues from the rapacity of a Spanish viceroy, induced them to metamorphose into "David" and "Judith;" although they are said to be undoubtedly *antiques*, and to have been found in the villa of Lucullus. On a bas-relief between the statues, in the centre of the monument,

is a group of fauns, satyrs, nymphs, and shepherds singing and playing on various instruments, forming altogether a singular mixture of sacred and mythological ideas, which are at least characteristic of Sannazzaro's works, and were evidently inspired by his "Arcadia." Above this bas-relief is a richly sculptured sarcophagus containing the ashes of the poet, whose bust, taken from the life and surmounting the monument, has been already described. The following is the inscription from the graceful pen of Cardinal Bembo:—

DA SACRO CINERI FLORES: HIC ILLE MARONI
SINCERVS, MVSA PROXIMVS VT TVMVLO.
VIX. AN: LXXII. OBIT MDXXX.

In the walls of the chapel, near the tomb, are two indifferent statues in niches, representing St. James the Apostle, and San Nazzaro, an allusion to the Christian and family names of the poet; but independently of this conceit they have no claim to particular mention, unless indeed it be necessary to warn the traveller against attributing such commonplace productions to the distinguished sculptors of the tomb. In one of the chapels of this Church is the *Tomb of the Bishop Diomede Carafa*, and a curious painting, executed at his order, by *Lionardo Malatesta* of Pistoja, representing St. Michael conquering the Devil. The saint is a likeness of the bishop; but the devil has the head of a pretty woman of Naples, who is said to have tempted the bishop in early life. The prelate's escape is commemorated in the inscription,— "Fecit Victoriam Alleluja," and is still more effectually perpetuated in a Neapolitan proverb, which describes every lady of dangerous charms as the "diavolo della Mergellina."

S. Maria del Pianto stands on the hill of the same name, above the Camposanto, formerly called "Il Monte de Lotrecco," because the French general, Lautrec, took up his position on that spot when he besieged the city in 1528. It was erected by the Neapolitans to commemorate their deliverance from the plague of 1656, whose victims

were buried in the vast cavern which this hill contains, and which is regarded by many as a continuation of the Catacombs. The church contains a picture by *Andrea Vaccaro*, representing the Virgin restraining the thunderbolts which the Saviour is about to hurl against the city, and two pictures by *Giordano*, relating also to the plague and executed, it is said, in the brief space of two days. The view from this church and hill is one of the finest in Naples.

S. Maria di Piedigrotta, a small church near the entrance to the Grotta di Posilipo, built in 1753, to commemorate the victory gained by the Neapolitans and Spaniards over the Austrians at Velletri. It is remarkable only for the wooden figure of the Madonna which is so celebrated an object of devotion at the great national festival to which it gives its name. According to the local tradition, this figure of the Madonna stood from time immemorial in a niche near the entrance to the Grotta, and acquired great reputation for its sancity by the miraculous cures which it performed. At the battle of Velletri, after the fight had lasted a whole day, the Neapolitans made a vow that if the Madonna would give them the victory on the morrow they would erect a church for her image at the *Piè di Grotta*. The vow was duly fulfilled; the wooden image was enshrined over the high altar, and the great festival of the 8th September was instituted in honour of the event. A description of this fête will be found in our account of the Popular Festivals in a preceding page.

S. Maria della Pietà de' Sangri, called also *San Severo*, in the Calata S. Severo, is a small church built by Alessandro di Sangro, patriarch of Alexandria in 1618, for the purpose of forming a sepulchre for his family, the princes of San Severo. The celebrated Raimondo di Sangro completed this idea by decorating the church with a profusion of marbles, rich cornices, and capitals from his own designs. The series of Tombs begins with that of the Patriarch Alessandro, and termi-

nates with that of Raimondo himself. Two of them are used as altars, dedicated to S. Oderisio and Santa Rosalia, who are claimed by the Sangro family as their kindred. Under each arch is a mausoleum of one of the San Severo princes, with his statue as large as life; and in the pilaster adjoining it is the tomb of his princess, with a statue illustrating some one of the female virtues for which she was remarkable. The four tombs under the first four arches on entering the church are the work of *Fansaga*. The allegorical statues, beginning with the first pilaster on the right of what was originally the principal door, are, — Education, by the Genoese sculptor *Queirolo*; Self-Control by *Celebrano*; Sincerity and Vice undeceived, by *Queirolo*. On the opposite side are, Modesty, by *Corradini*; Conjugal Affection, by *Persico*; Religious Zeal, by *Corradini*; Liberality, by *Queirolo*; and Decorum, by *Corradini*. The statue of Cecco di Sangro, armed with sword, helmet, and cuirass, over the door, is by *Celebrano*; the statues of S. Oderisio and Santa Rosalia, with their altars, are by *Queirolo*. The names of these sculptors are sufficient to prepare the traveller for a class of works, which, however they may excel in manual dexterity, are worthy only of the school of Bernini, and show how mechanical Art becomes when it falls into a state of decline. The *Modesty* by *Corradini*, a portrait of the mother of Raimondo, represents her covered with a long veil, through which the form and features are discernible. The *Vice undeceived*, by *Queirolo*, is a portrait of Raimondo's father, and represents him struggling to extricate himself from a large net, an allegorical allusion to man's delivery from the snares of vice by the aid of his good genius. Another sculpture of the same class is a *Dead Christ*, reposing on a bed and covered with a sheet, which is represented as adhering to the skin by the sweat of death. This statue was modelled by *Corradini*, and executed in marble after his death by *Sammartino* in 1751. For these three monuments the Govern-

ment of the day is said to have offered the sum of 30,000 dollars. The large bas-relief over the high altar, representing the Passion, is by *Celebrano*. The church has suffered so seriously from earthquakes that a great part of it is bricked up to prevent its fall.

S. Maria della Pietà de' Turchini, in the Strada Medina, so called from its connection with a Conservatorio of music, whose pupils were dressed in blue (*turchino*), is remarkable for the painting on its cupola by *Giordano*, representing the Saviour embracing the cross and taking his flight to heaven. On the ceiling is a Nativity and the Assumption, by a fair pupil of Stanzioni, *Annella di Rosa*, who was murdered by her husband in a fit of jealousy. The Guardian Angel, in one of the side chapels, is by *Stanzioni*. In the Confraternità, the Finding of the Cross, at the altar, and the Deposition, on the roof, are by *Giordano*.

S. Maria Regina Cali, in the Largo Reginaceli, belonging to the nuns "della Visitazione," who benevolently devote themselves to visiting the sick and instructing young children, was rebuilt, or rather restored in its present form, by *Sanfelice*. It contains some fine paintings on the roof, by *Stanzioni*; a Madonna, by *Santafede*; a Circumcision, by *Andrea di Salerno*, and three pictures by *Giordano*.

S. Maria della Sanità, in the Strada Sanità, built on the designs of Fra Nuvoletto, the Dominican architect, has a subterranean church beneath the high altar, and contains some pictures by *Giordano*, *Bernardino*, the Sicilian; *Andrea Vaccaro*, &c. This church, and that of *S. Severe* were formerly the entrances to the catacombs.

S. Martina. The Certosa of *S. Martino*, situated beneath the Castle of St. Elmo, is celebrated throughout Europe for the magnificence of its view. The great convent of which it is the representative was converted, a few years since, into a military hospital, a strange instance of the perversion of taste on a spot which was once occupied by the villa of the kings of the House of Anjou. The monks, however, were re-

stored in 1836, when the invalided soldiers were removed to the Convent of La Trappe, at Massa Lubrense. The royal villa was converted into a monastery by Charles the Illustrious, Duke of Calabria, eldest son of King Robert the Wise, by whom it was largely endowed. The building was begun in 1325, from the designs of Cino de Cenis and Francesco de Vito. The Church, in its arrangement and decorations, is worthy of its site, and is rich in works of art, in marbles, and ornaments of various kinds. It was designed by *Fansaga*, in the style which prevailed in the 17th century. The first artists of the time were employed to decorate it; and it therefore contains the most valuable examples of the Neapolitan school. The Ascension on the cupola, and the Twelve Apostles between the windows, are by *Lafrancesco*. Over the principal door is the Deposition from the Cross, by *Stanzioni*, which possesses an historical interest in connexion with the passionate jealousy of Spagnoletto. The picture, it is said, had become rather dark, and Spagnoletto, jealous of his rival, persuaded the monks to allow him to wash it; but instead of cleaning it, as they expected, he destroyed its effect by using some corrosive liquid. The result is still apparent, for *Stanzioni*, on being informed of this treachery, refused to retouch the painting, declaring that it should remain a monument of Spagnoletto's enmity. The two pictures by the side of this work, representing Moses and Elias, are by *Spagnoletto*, who also painted the noble figures of the Twelve Apostles over the lunettes of the chapels, which can hardly be surpassed in force of expression or variety of character. The Choir is rich in works of art, which again record the jealousies of painters. The ceiling was begun by *Cav. d'Arpino*, who was compelled to leave it unfinished, and fly from Naples to escape the tyranny of Corenzio, the same artist who had conspired with Spagnoletto to drive Domenichino and Guido from the Chapel of San Gennaro (p. 118). The work left unfinished by *Cav. d'Ar-*

pino was completed by *Berardino*. The principal picture at the high altar is the Nativity, by *Guido*, perhaps the most beautiful of his works; but, unfortunately, he was cut off by death before it was completed. Nothing can be conceived more graceful or more full of feeling than the countenances of the shepherds and women who come to worship the infant Saviour; and such was the value set upon the work by the monks, that, although they had paid Guido 2000 crowns on account, they generously refused to allow his heirs to return any portion of the money. On the sides of the choir are four large paintings, called the Four Suppers (*Quattro Cene*). The first on the left is the Last Supper, by *Spagnoletto*, in which he has successfully imitated the style of Paolo Veronese; the second is the Washing of the Feet, by *Caracciolo*; the third, on the right, is the Last Supper, by *Stanzioni*; and the fourth is the Institution of the Eucharist, by the two sons of Paolo Veronese. The two marble statues in the choir are by *Finelli* and *Domenico Bernini*. The marble ornaments of the church were all designed by *Fansaga*, and the beautiful pavement is by the Carthusian *Presti*. The high altar was designed by *Solimene*. The CHAPELS are rich in art and ornaments. 1. The first, dedicated to the Madonna del Rosario, contains paintings by *Domenico Vaccaro* and *Caracciolo*. 2. In the second chapel is the Madonna, by *Stanzioni*, two pictures by *Andrea Vaccaro*, and a roof painted in fresco by *Corenzio*. 3. The third contains the S. John baptising our Saviour, by *Carlo Maratta*, painted, as the inscription tells us, in his 88th year, and said to be his only public work in Naples. The lateral paintings are by *De Matteis*. The frescoes of the ceiling, representing the *Limbo*, are by *Stanzioni*. The two marble statues of Grace and Providence are by *Lorenzo Vaccaro*. 4. The last chapel on this side contains the St. Martin by *Caracciolo*, two lateral paintings by *Solimene*, and the ceiling, painted by *Finoglia*, a pupil of *Stanzioni*. On the opposite side; 1. The Chapel of S. Gennaro has

a bas-relief of the Saint and the Virgin by *Domenicantonio Vaccaro*, two lateral paintings by *Caracciolo*, and frescoes on the ceiling by *Corenzio*. 2. The next chapel, dedicated to St. Bruno, is entirely painted by *Stanzioni*. The saint giving his regulations, and the frescoes of the ceiling, are not inferior to any of the works of this master in Naples. 3. The next chapel, of the Assumption, is altogether painted, it is said, by *Caracciolo*; and 4. The last is painted by *De Matteis*. The beautiful SACRISTY is fully equal in brilliancy to the rest of the church. The roof is painted by *Cav. d'Arpino*, the Ecce Homo is by *Stanzioni*, Peter's Denial by *Michelangelo da Caravaggio*, and the Crucifixion by *Cav. d'Arpino*, considered by many as his finest work. The Tzoro adjoining contains two pictures of the highest class—the Deposition from the Cross, the masterpiece of *Spagnoletto*, a work so full of pathos and refined feeling as almost to make one forget the violent passions of the painter; and the Judith by *Giordano*, said to have been painted in 48 hours and to have been the last work which he ever completed. The hall of the chapter has a roof painted by *Corenzio*; the large hall beyond is painted by *Mioco Spadaro* (*Gargiuoli*), and contains an altar-piece by *Andrea Vaccaro*.

The cloister of the adjoining convent forms a grand quadrangle, which has 15 columns of white marble on each side, and is adorned with statues of saints. The view from the convent, as we have already observed, is of surpassing beauty, and is probably unrivalled in the world, if we regard the combination of natural loveliness with the charm of historical associations. From the Belvedere, at the extremity of the convent garden, the eye embraces in one view the whole city of Naples. On the right it follows the curve of the Bay of Naples to the Bay of Baïæ and Misenum, with Nisida, Pozzuoli, and the distant islands; on the left it sweeps along the shore to Portici, Resina, Torre del Greco, Torre dell'Annunziata, and Vesuvius. In another direction we find Capodimonte, and the

rich plain of the Neapolitan Campagna as far as Caserta; and in the distance we recognise Monte Tifate backed by the chain of Apennines, along which, as they advance towards the sea, we distinguish the mountains of Gragnano, Vico, Sorrento, and Massa.

The *Monte della Misericordia*, in the Strada Tribunali, was erected in 1601, from the designs of Bartolommeo Picchiani of Ferrara, better known as *Picchetti*. It is a circular building with 7 altars, each devoted to a work of charity. By the revenues thus raised alms are dispensed to the deserving poor; several beds are maintained in the hospitals; the debts of persons suddenly reduced to poverty are liquidated; the ransom of Christian slaves is paid; the sick poor are maintained at the Baths of Ischia, and small dowries are given to poor girls. The altar-piece is by *Curavaggio*; the other pictures are by *Santafede*, *Luca Giordano*, *Corenzio*, *Roderigo*, *Francesco di Mura*, &c.

Monte Oliveto, and its splendid monastery, in the Strada and Largo of the same name, were founded in 1411 by Guerello Origlia, the favourite of King Ladislaus, from the designs of *Ciccione*. The monastery is now occupied as public offices, among which are the Tribunal of Commerce, the Chamber of the Municipal Corporation, the Normal Schools, the Board of Health, &c. The convent garden is now used as a market. It was in this convent that Tasso found an asylum in his sickness and misfortune in 1588; and a great part of the "Gerusalemme" was composed within its walls. The illustrious poet repaid the kindness of the monks by writing a poem on the origin of their order, and by addressing to them one of his finest sonnets. The Church, now dedicated to S. Carlo Borromeo, is a perfect museum of sculpture, with the rare advantage of having little that is not of first-rate quality. In the Piccolomini Chapel is the celebrated Mezzo-relievo of the Nativity, or the "Presepio" by *Antonio Rossellino*, one of the ablest pupils of Donatello, to whom, in fact, it has been ascribed by many of the local writers.

This error is not surprising, for, as a work of art, the composition is distinguished in every part by that sense of beauty for which Donatello is remarkable, combined with that sentiment of devotion and power of execution which are equally his characteristics. Above the Nativity is a choir of rejoicing angels, "singing," says Vasari, "with parted lips, and so exquisitely finished that they seem to breathe, and displaying in all their movements and expression so much grace and refinement, that genius and the chisel could produce nothing in marble to surpass this work." The skilful hand and elegant workmanship of Rossellino are also recognised in the bas-relief of the Crucifixion, and in the beautiful Tomb of Mary of Aragon, the natural daughter of Ferdinand I., and wife of Antonio Piccolomini, Duke of Amalfi, the nephew of Pius II., and Grand Justiciary of the kingdom. This tomb is a copy of that erected in San Miniato at Florence, by the same artist, to Jacopo the Cardinal of Portugal, and which was so much admired by the Duke of Amalfi, that he commissioned Rossellino to execute a *fac-simile* for his deceased duchess, in every respect except the figure. Another work of considerable interest in the history of art is the picture of the Ascension by *Silvestro de' Buoni*, one of the best painters of the Neapolitan school of the 15th century, whose masterpiece has been already noticed in our account of the cathedral. Passing from the Piccolomini to the Mastrogiudici Chapel, we find the celebrated relief of the Annunciation, by *Benedetto da Majano*. This great work, which represents the Virgin surrounded by saints and angels holding garlands of flowers, is worthy of a place in the same temple with that of his countryman Rossellino. It is not inferior to it in conception or beauty; and in felicity of execution it may challenge a comparison with any production of the period. Both works are engraved by Cicognara in his "History of Sculpture." The chapels of the two families of Pezzo and Liguori are remarkable for the works of two

distinguished sculptors, who were commissioned to rival each other in decorating them with the productions of their chisels. The Pezzo Chapel was entrusted to *Girolamo Santacroce*, who has enriched it with two beautiful and highly-finished works, the Madonnas in high relief between St. Peter and St. John, and the bas-relief of the Saviour calling St. Peter in the ship. The Liguri Chapel contains the rival works of *Giovanni da Nola*, who has here surpassed all his previous productions by the Virgin and Child with St. John and other saints, and the bas-relief below, with S. Francesco di Paola and the Four Evangelists. By these works *Giovanni da Nola* achieved for himself the highest rank among the sculptors of the 16th century. The same rival artists have left other works in this church, which may be compared with those we have described. The Artaldo Chapel contains the St. John Baptist by *Giovanni da Nola*, the first statue which he executed; and the Naclerio Chapel contains the St. Antony by *Santacroce*. The Chapel "Del Santo Sepolcro" contains a singular group of the Pietà in creta cotta by *Modanino* (*Guido Mazzoni*), the rival of *Benedetto da Majano*, in which the principal figures, which are in full relief, are likenesses of contemporary characters. *Sannazaro* is introduced as Joseph of Arimathea; *Jovianus Pontanus*, President of the Neapolitan Academy, is represented as *Nicodemus*; *King Alfonso II.*, a kneeling and life-like figure, is represented as St. John; his son, the young Prince Ferdinand, is represented in the next figure. In a chapel constructed by himself shortly before his death in 1607, is the *Tomb of Domenico Fontana*, the illustrious architect of the 16th century. The monument is by his son *Giulio Cesare Fontana*. Among the other historical tombs for which Monte Oliveto is remarkable is that of *Alfonso II.*; that of *Marino Curiale*, the friend of *Alfonso I.*; that of *Guerello Origlia*, the founder of the church, by *Giovanni da Nola*; that of *Cardinal Pompeo Colonna*, viceroy of Naples, in 1529, who was murdered

by his servant by means of a poisoned fig, and buried in this church in the same grave as *Charles de Lannoy*, the celebrated general of *Charles V.* During some repairs at a later period the tomb was opened, when the body of *Lannoy* was found perfect, but that of *Cardinal Colonna* had crumbled into dust, it was supposed from the violent effects of the poison. The choir contains the frescoes of *Simone Papa the younger*, the most important works of this painter. The Assumption, by *Pinturicchio*, is one of the finest of his early works. The altar-piece, by *Vasari*, representing the Virgin presenting the infant Saviour to *Simeon* in the Temple, has been removed to the Museo Borbonico; but his frescoes in the sacristy of course remain. The organ in this church, built in 1497 by *Catariuzzo* of Subiaco, is considered one of the best in Italy.

Nunziata. See *S. Maria dell' Annunziata*.

S. Paolo, in the Strada Tribunali, ruined by the earthquake of 1688, was rebuilt three years later on the designs of *Grimaldi*. It retains nothing of the original church, which dated from the 6th century, but it still preserves two ancient columns, a portion of the architrave, and two mutilated statues from the temple of *Castor and Pollux*, which stood upon this spot. Indeed, the foundations of the temple are said still to serve as those of the modern church. The ceiling of the choir and transept was painted by *Corenzio*, and is often quoted as his most perfect work. The frescoes on the ceiling of the nave are by *Stanzioni*. The subterranean altar in the Chapel of *S. Gaetano*, whose body is preserved there, contains a fresco of the saint by *Solimene*, and four bas-reliefs by *Domenico Vaccaro*. In another chapel is the Nativity, attributed to *Marco da Siena* (?). The Chapel of the *Angelo Custode* contains a statue by *Domenico Vaccaro*, and an altar and various ornaments designed by *Solimene*. The Sacristy contains two great frescoes of the Conversion of *St. Paul*, and the Fall of *Simon Magus*, which are considered the triumphs

of *Solimene*, some pictures by *Santa-fede* and other painters. The Cloister is adorned with twenty-four granite columns of the Doric order, which evidently belonged to some ancient temple. Near the small door is a column of a temple of Neptune which formerly stood near this spot. It is about 30 ft. high.

S. Pietro ad Aram, in the Strada of the same name, now spoiled by frequent reparations, is said to be the most ancient church in Naples, and to have been founded by St. Peter himself. The apostle is represented by an old tradition as having officiated at the altar of this church, from which circumstance it derives its name, and a chapel is still shown in which he is said to have baptized St. Aspremo, the first bishop of Naples, and Santa Candida. The Chapel of S. Niccolo di Bari contains an alto-relievo representing the Descent from the Cross by *Girolamo Santacroce*; another chapel has an alto-relievo of the Madonna delle Grazie, by *Giovanni da Nola*; another chapel, on the left side, contains a St. Michael by the same sculptor.

S. Pietro a Majella, or *I Celestini*, in the Strada S. Pietro a Majella, was built in the Gothic style in the time of Alfonso II. by Pipino of Barletta, who rose from the station of a notary to that of Minister of State with the title of Conte di Minervino. It was formerly annexed to a monastery of Celestines, whose founder, Pope Celestin I., had his hermitage on Monte Majella in the Abruzzi, from which circumstance the church derived its distinctive name. The paintings on the ceiling, representing the actions of S. Pietro Celestino in his solitary hermitage and on the papal throne, and those of the transepts, representing the life of St. Catherine of Alexandria, are considered the best works of *Carlo Calabrese* (Mattia Preti). They are also interesting, as Lanzi remarks, as having been put forth by the contemporary artists of Calabrese's school in opposition to the novelties of Luca Giordano, whose style, however, maintained its popularity, and at length

drove Calabrese in despair to Malta, where his fame as a painter obtained for him the singular distinction of being made a Knight Commander of Malta. The altarpiece in the Chapel of S. Pietro Celestino is by *Stanzioni*, the frescoes by *De Matteis*. The statue of St. Sebastian, in the chapel near the sacristy, is by *Giovanni da Nola*. The Tomb of Giovanni Pipino, the founder of the church, has a long inscription in leonine verse recording his death in 1316.

S. Pietro Martire, in the Strada of the same name, founded by Charles II. of Anjou, was entirely remodelled in the last century, when all trace of its Gothic architecture disappeared. Near the entrance is a curious bas-relief of Death chasing a merchant, with inscriptions in Angiovine letters. The interior contains the Assumption of the Virgin, and a Madonna in glory, by *Silvestro de' Buoni*, and an interesting bas-relief of the Madonna crowned, which appears from the shape to have formed the ornament of a Gothic doorway. The three pictures of the imprisonment and martyrdom of St. Peter of Verona, are by *Francesco Imperato*. The church contains the Tomb of BEATRICE OF ARAGON, daughter of Ferdinand I., and widow of the great Matthew Corvinus, King of Hungary, with the inscription, "*religione et magnificentiâ se ipsam vicit.*" The Tomb of ISABELLA DI CHIARAMONTE, first wife of Ferdinand I.; that of DON PEDRO OF ARAGON, brother of Alfonso I., who was killed during the siege of Naples in 1499; and that of CRISTOFORO DI COSTANZO, Grand Seneschal of Joanna I.

S. Pietro e Paolo, in the Vico de' Greci, behind the Theatre de' Fiorentini, founded in 1518 by Thomas Palæologus, is remarkable only as the church of the Greeks, the Greek liturgy being still in use here. The frescoes it contains are by *Corenzio*.

S. Severino e Sossio, in the Largo S. Marcellino, with its magnificent monastery of Benedictines of Monte Casino, was enlarged and modernized in 1490 from the designs of Francesco

Mormandi. The Cupola, painted by the Fleinish artist *Scheffer*, was one of the first erected in Naples. The ceilings of the choir and the transept are painted in fresco by *Corenzio*, and are classed among his best works. This artist, who tried to poison Guido while engaged on the paintings of the cathedral, lost his life by falling from the platform while retouching these frescoes, and is buried in the church. Over the small door is the Baptism of our Saviour by *Perugino*. One of the side pictures is by *Girolamo Imperato*; the other, representing several angels, is a very beautiful work by *Amato il Vecchio*, whose style was formed on the works of *Perugino*. This church also contains four pictures by *Marco da Siena*; two of the Crucifixion, the others representing the Nativity, the Adoration of the Magi, and the Nativity of the Virgin. They are all mentioned with praise by *Lanzi*, who especially commends the architectural scenes which *Marco* so generally introduced into the composition of his pictures. *Lanzi*, however, considers the Nativity of the Virgin as unequal in merit to the others. The San Severino Chapel is celebrated for the three *Tombs of the brothers San Severino, Jacopo, Ascanio, and Sigismondo*, who were poisoned in 1516 by their uncle *Geronimo* that he might succeed to their inheritance. These fine monuments are by *Giovanni da Nola*. The *Pietà* near the high altar is by *Domenico di Auria*. Near the sacristy is the *Tomb of Andrea Bonifacio*, who died in childhood. The dead child is represented lying in the funeral urn surrounded by weeping children, one of whom holds open the cover of the urn. This very graceful and touching composition, is attributed by *De Dominici*, and by *Milizia* apparently on *Dominici's* authority, to *Giovanni da Nola*, while others ascribe it to the Spanish sculptor *Pedro della Plata*. Another fine work is the *Tomb of Giambattista Cicara*, attributed to the same artists. The *Cloister* of the adjoining monastery, an imposing specimen of Ionic architecture, from the designs of *Ciccione*,

contains the masterpiece of *Zingaro* (*Antonio Solario*), called the *Quentin Matsys* of Naples from the similarity of his history to that of the Antwerp blacksmith. This celebrated work represents in fresco, arranged in twenty large compartments, the Life of St. Benedict. Although executed in the early part of the 15th century, and cruelly injured by retouching, these frescoes are still remarkable for what *Lanzi* calls the "incredible variety of figures, and subjects," for their picturesque backgrounds and for the beautiful expression of the countenances, which, as *Marco da Siena* said, "seem living." These frescoes deserve to be perpetuated by engraved outlines, for they form a most important link in the early history of the school of Naples. The *Refectory* and the *Chapter* are painted in fresco by *Corenzio*. His picture of the Miracle of Loaves and Fishes, although containing one hundred and seventeen figures, was finished in forty days.

S. Severo. See *S. Maria della Pietà de' Sangri*.

S. Teresa, the church of the Carmelite monastery of the same name, in the Strada di Capodimonte, was built about 1600 from the designs of *Conforti*. It contains several pictures of merit, among which are the Visitation by *Santafede*, Sta. Teresa by *De' Matteis* (in the choir), the Flight out of Egypt, *S. Giovanni della Croce*, and the frescoes of the transept by *Giacomo del Po*; two pictures by *Giordano*, painted in the manner of Guido, and cited by *Lanzi* as examples of the facility with which *Giordano* could adopt the styles of other masters and make them his own; and some pictures by *Stanzioni*, in the chapel on the right of the high altar, which was built from the designs of *Fansaga*. The Regent *De Marinis*, in 1666, bequeathed to the monastery of *S. Teresa* all his property, amounting to about 80,000 ducats, and his library; but the latter was dispersed at the suppression of the religious houses. In the garden of the monastery was discovered a few years since an ancient

burial place, described by Giustiniani as Græco-Roman.

S. Teresa, on the Chiaja, also attached to a Carmelite monastery, was built in 1625 from the designs of *Fansaga*, who executed the statue of Santa Teresa at the high altar. The church contains four pictures by *Giordano*, — the Repose in Egypt; the Presentation; *S. Pietro d'Alcantara*; and the Apparition of Santa Teresa to her Confessor.

S. Tommaso a Cantuaria, in the Strettola *S. Pietro Martire*. Although this can hardly be classed among the churches, we mention it to record the existence of a "Congregazione" which bears the name of our countryman Thomas à Becket.

Trinità Maggiore. See *Gesù Nuovo*.

CEMETERIES.

With the vast population of Naples, none but the wealthy can command the privilege of being buried in the churches, as is generally the case in Catholic countries. There are therefore two general cemeteries for Roman Catholics, under the name of "Campo Santo," one for Protestants, and one specially established for the victims of the cholera in 1836-7. The rich, however, are buried under the churches in dark subterranean chambers, the floor of which is divided into graves by low narrow walls. The mould is largely mixed with quick lime; and when a fresh body is brought for interment it is stripped of every article of clothing, put into a deal box with a fresh quantity of lime, and buried a few inches below the surface. At the end of six months, the grave is reopened, when the bones are removed to make room for others! The Church of the *SS. Apostoli* however is remarkable for securing to the dead an immunity from what is the common lot in the other charnel houses of Naples. Its vaults are filled with a peculiar earth, which, instead of promoting, prevents decomposition. An association exists which secures to its members the privilege of being buried in this earth, and of being disinterred on particular

festivals, and exhibited to surviving friends in the favourite dresses which they have worn during life. There are four chapels in the Church, belonging to this association; and on the days appointed for this horrible exhibition, the chapels are illuminated, decked with flowers, and guarded by soldiers. The bodies, old and young, dressed in their best clothes, with their hair curled and with flowers in their hands, are arranged in rows along the chapels, while a card above each records the name, age and particulars of death. The friends in some instances come to kneel and pray for the souls of their relatives; but the great bulk of the visitors, attracted by mere curiosity, revive the private scandal of the dead, upon whose follies and frailties even the grave in Naples is not suffered to close.

The *Campo Santo Vecchio*, on the site called *I Tredici*, between the *Strada Poggio Reale* and the *Strada del Campo*, is the old cemetery of Naples. It is used only for the dead of the public hospitals, and for the poorest classes who cannot afford the expense of burial in the *Campo Santo Nuovo* or in the churches. The cemetery and the chapel at the entrance were designed by *Fuga* in 1768. It is approached by an avenue of cypresses. The ground forms a parallelogram of upwards of 300 feet, surrounded on three sides by a lofty wall, and bounded on the fourth side by an arcade. It contains 366 deep round pits, some of which are arranged under the arcade, but the greater part are in the area. These pits are covered with large stones; their number, of course, gives one for every day of the year and one over. One of them is opened every evening, and cleared out to make room for the dead of the day; "wide yearning graves," says *John Bell*, "into which the dead are consigned, where all lie promiscuously, and where each successive day witnesses a new opening, closed with the coming night. A just emblem of death, one boundless pit with many openings." A priest resides upon the spot, and towards evening the miscellaneous funeral takes

place. By this time a large pile of bodies is generally accumulated. They are brought by their relatives or by the hospital servants, stripped of every article of clothing upon the spot, and left to be disposed of at the appointed time, unattended, in most instances, by any person to whom they were bound in life by ties of kindred or of feeling. The bodies are thrown into the pit, with as much unconcern as if they were the plague patients of Florence whom Boccaccio has described; quick lime is then thrown in, and the stone covering is replaced for another year. As many as forty bodies are frequently thus disposed of in a single evening. The pits when first opened are generally so full of carbonic acid gas that a light is extinguished at its mouth; and it is said that whenever they have been examined the day after a burial, the bodies have been found overrun with rats and enormous cockroaches, which clear the bones more expeditiously than the lime.

"On issuing from this dreary and ghastly court," says John Bell, "a beautiful landscape meets the eye, and the fresh pure air revives the saddened spirit; while from the height on which you stand, you look down to the valley below, where the Sebeto flows towards the sea; a steep descent, and gaily covered with numerous little huts, villas, and sloping vineyards. Glancing onwards, looking in a southerly direction, the city is seen lying stretched out as far as the eye can reach, forming a semicircle bound in by the undulating forms of its beautiful bay. The long architectural lines and terraced palaces, characteristic of the buildings in southern climes, its numerous churches, steeples and public edifices, dense, wild, and crowded in rich confusion, are seen, powerfully fixing the attention and filling the mind. Here we contemplate the busy haunts of men, where the great, the lovely, the happy and the wretched pass on, all fleeting fast away while the scene before us has lasted, and is perhaps destined to last for ages to come. Withdrawing the eye from this animated scene, Vesuvius is seen

in front, rising vast and majestic; its dense smoke, soaring high; and its spreading base green in verdant foliage, studded and sparkling with many fair edifices, offers a fine contrast to its dark crater and bulging sides covered with lava; while the beautiful bay lies spread out in silent grandeur, vessels of every varied form beheld playing, as it were, and gliding lightly along on its soft smooth blue surface, the islands beyond grandly closing this rich and varied prospect."

The *Campo Santo Nuovo*, near the Strada Poggio Reale, begun during the French occupation of the city, and remodelled on an improved plan in 1837. It is divided into three portions, one of which is set apart for the *Confraternitàs* and other religious bodies which bury their own members;—one for the vaults and mausoleums of private families;—and the third for the graves of individuals. Although capable of being much improved, this cemetery is not without interest, and is already rich in handsome monuments.

The *Campo Santo de' Colerici*, near the Campo Santo Vecchio, an enclosure in which the victims of the cholera in 1836 and 1837 were interred.

The *Campo Funebre degli Acatolici*, in the Largo S. M. della Fede, the Protestant burial ground, resembling a garden covered with monuments.

COLLEGES AND SCIENTIFIC INSTITUTIONS.

The UNIVERSITY (*Regia Università degli Studi*), still occupying the upper court of the Gesù Vecchio, the old college of the Jesuits, a fine building considered the best work of Marco di Pino, in the Strada del Salvatore, where it has been lodged since 1780. It is under the direction of a president, assisted by a rector and a secretary general. The president superintends all the affairs of the University, administers its laws, and directs the system of education. He is also, by virtue of his office, the head of the commission for revising foreign books and for managing the index of prohibited works. He is also the head of the committee of six professors who form

the board of public instruction. The University has numerous professors, and no less than fifty-four different chairs. The Library is described in our general description of the Neapolitan Libraries. The collections of Mineralogy and other branches of Natural History promise in time to become valuable auxiliaries to the students, and they have recently been increased so materially by the care of the present president and professors that a new edifice has been constructed to receive them. The *Real Liceo*, which occupies another portion of the building, maintains one hundred and fifty pupils.

The CHINESE COLLEGE (*Collegio de' Cinesi*), beautifully situated on one of the upper slopes of the Capodimonte, near the Ponte della Sanità. This college is one of the most interesting institutions in Naples, and the only establishment of the kind in Europe. It was founded in 1732 by the celebrated Father Ripa, who visited China as a missionary from the Propaganda, and resided at Peking for thirteen years in the service of the emperor as a portrait painter. The institution is intended for the education of young Chinese and Indians, who are sent to Europe at the age of thirteen, and, when sufficiently educated, are sent back to China as missionaries. It is under the management of a congregation, consisting of a rector and tutor, assisted by other ecclesiastics, who perform divine service in the church of the college, to which the public are admitted. The students, on their admission as members of the college, are required to make five vows: 1. To live in poverty; 2. To obey their superiors; 3. To enter holy orders; 4. To become missionaries in the East under the control and direction of the Propaganda; 5. To devote their lives to the Roman Catholic church and to enter no other community. The design of the founder is not likely to be carried out to any extent until the Chinese language be made the medium of education. At present the instruction is given in Latin, and consequently the new pupils, on their ar-

rival, are unable to avail themselves of the rector's aid until they have acquired some knowledge of that language from their countrymen. These facts, no doubt, explain the circumstance, that for some years past there have been seldom more than half a dozen Chinese pupils in the establishment. Between forty and fifty have been educated here since its foundation, and two of that number were selected to accompany Lord Macartney's embassy to China as interpreters. The Refectory contains the portraits of Father Ripa, of the different rectors, and of the Chinese who have been members of the college. The portraits of the latter are usually taken on their departure for China, but, when they happen to die in Naples, the portrait is taken either immediately before or after death—a practice of which several of the series bear striking evidence. The inscriptions under the portraits record the names, date, and place of birth, the time of their arrival in Naples, of their subsequent departure for China, and the particulars of their death, imprisonment, persecutions, or martyrdom, where these details are known. The permanent revenues of the institution amount to about 6,000 ducats, but as this sum is insufficient to defray the expenses, the deficiency is made up by the Propaganda of Rome. Attached to the college is a small museum of Chinese curiosities, including some silk robes, porcelain, paintings, and maps.

The MILITARY COLLEGE (*Collegio Real Militare*) occupies the vast edifice called the Nunziatella, formerly the monastery of the Jesuits. There are professors for all the branches of military science, and many of the pupils receive their education gratuitously, as the sons of officers.

The COLLEGE OF MUSIC (*Collegio di Musica*) occupies the monastery attached to the Church of S. Pietro a Majella. It supplies 100 pupils, of both sexes, with gratuitous instruction in music and singing, and also admits other pupils on payment of 9 ducats a month. It is governed by three royal commissioners and two directors, one

for music, the other for singing. It has great reputation as a school of music, as a proof of which it is sufficient to say that the important office of director has been filled by such men as Mercadante and Crescentini. The Library contains a very valuable collection of musical works, both manuscript and printed. Among them are the autograph compositions of Paesiello Jommelli, and other masters of the Neapolitan school; and its future increase is provided for by a law which compels the lessees of the theatres to deposit here a copy of every work they may produce. Within the college is a small theatre in which the pupils rehearse their compositions.

The MEDICO-CHIRURGICAL COLLEGE (*Collegio di Medicina e Chirurgia*), in the Vico S. Gaudioso, is the national school of medicine and surgery. It occupies a suppressed monastery which gave name to the street in which it stands, and contains, on an average, 120 pupils. Regular lectures are delivered here on the different branches of professional science, and the students have the use of a small garden of medical plants, a pathological museum, a collection of anatomical models in wax, and a library within the college. Anatomy, surgery, and the practice of medicine are taught at the Santa Casa degl' Incurabili, which is, in fact, the hospital of the college, and is in high repute as a school of anatomy, midwifery, clinical medicine, and ophthalmic surgery. A subterranean passage communicates between the college and the hospital for the convenience of the students.

ACADEMIES.

The Royal Academy of Science, *Accademia delle Scienze*, holds its sittings in one of the rooms of the Museo Borbonico. It consists of a president, a perpetual secretary, thirty ordinary members, and a limited number of honorary and corresponding members. They are all divided into classes,—mathematics, physics, natural history, moral philosophy, and political economy. The transactions of the academy (*Atti*) are

published under the direction of the perpetual secretary; the *Rendiconto* (Comptes Rendus) is published every two months by a committee of the members.—The *Accademia Pontaniana*, which holds its sittings in S. Domenico Maggiore, is a literary as well as a scientific institution, consisting of an honorary president, elected for life, a president, elected annually, a perpetual secretary, and an unlimited number of members, resident, honorary, and corresponding, who are divided into five classes,—mathematics, natural history, moral and economical philosophy, ancient history and literature, Italian literature and art.—The *Accademia Ercolanense di Archeologia*, the Neapolitan Society of Antiquaries, holds its sittings in the Museo Borbonico. It consists of a president, a perpetual secretary, twenty ordinary members, and a limited number of honorary and corresponding members. Its transactions (*Atti*) are regularly published under the superintendence of the officers.—The *Accademia degli Aspiranti Naturalisti*, which holds its sittings in the Capella di Pontano, near the Largo Pietra Santa, has a perpetual director, a president, annually elected, and an unlimited number of ordinary and corresponding members. It publishes its transactions under the name of *Annali*.—The *Accademia delle Belle Arti*, which holds its sittings in the Museo Borbonico, has a president, a perpetual secretary, ten ordinary members and several honorary and corresponding members.—The *Accademia Medico Chirurgica* holds its sittings in the Hospital of Incubables. It has a president, a secretary, and an unlimited number of members, ordinary, honorary, and corresponding.—The *Accademia Reale di Canto e Ballo* is a kind of club, patronized by the Court and principal nobility, for the purpose of maintaining weekly subscription balls during the winter season, and a series of oratorios during Lent, to all of which strangers are invited.

THE BOTANIC GARDEN (*Orto Botanico*), adjoining the Albergo de' Poveri, was founded in 1809 by the French,

and completed in 1818 on the most approved plans which had then been introduced into European horticulture. The old botanic garden of Naples, which dated from the close of the 17th century, and was known as the "Herbary," or "Garden of Simples," was arranged by the botanist Domenico di Fusco, and contained about 700 plants, chiefly exotics. The present garden, under the able direction of Professor Cavaliere Tenore, with its collection of 10,000 plants, has acquired an European reputation, although the situation is too much exposed to the cold winds of winter and to the scorching sun of mid-day in summer, to secure to it the full advantages of the climate and the soil. It is needless to say, that under the direction of Cav. Tenore, the garden is in good order, but it is deficient in well constructed stove and greenhouses, and is badly supplied with water. It is, however, remarkable for its fine collection of trees, which cannot fail to interest the botanical traveller, since it includes several that were first made familiar to botanists by the descriptions of Professor Tenore. In consequence of the exposed situation of the garden, the cultivation of Ericaceæ and North American plants, according to an intelligent correspondent of the *Gardeners' Chronicle*, who visited it in March, 1847, is rendered almost impossible. He says:—"Australian myrtaceæ and Acacias, and some Cape trees are very vigorous; two or three Eucalypti, Tenore's *Syncarpia*, *Acacia melanoxydon*, *Brachychiton populneum*, *Fabricia lævigata*, *Acer nepalensis*, *Prosopis juliflora*, *Albizia julibrissin*, *Laurus indica*, *borbonica*, and *camphora*, &c., are fine trees; *Edwardsia grandiflora*, several *Melaleucas* and *Metrosideros*, *Acacia longifolia*, *Heterothalamus brunoides*, &c., are also trees of a smaller size. Amongst conifers, I observed fine trees of the Italian *Pinus Laricio*, which Tenore says is of much more rapid and vigorous growth than the Corsican one, and of *Pinus brutia* Ten., which has always the singular large clusters of cones; *Podocarpus macrophylla* and

elongata, *Callitris rhomboidea* Ten., *Casuarina quadrivalvis* and another, are good-sized trees, and some other species of *Callitris* and *Pinus Montezumæ* and *leiophylla*, amongst the young conifers, are very vigorous. Among Palms, they have only succeeded with the common date and the Palmetto, excepting in sheltered situations, where *Cycas revoluta* grows well, and another *Phoenix* (said to be *leonensis*), has resisted the winter with a slight protection. The collection of oranges and lemons in the open air is extensive, especially the varieties of the Mandarin orange. In the houses, there is not much remarkable, except, perhaps, a *Gardenia* in fruit, and I observed a plant in flower, now very much spread in botanic gardens,—the labiate that furnishes the fashionable perfume called *Patchouli*: it is a *Pogostemon* (not *P. plectranthoides*), which Tenore is having figured, and not a *Coleus*, under which name I am told some one has published it."

THE OBSERVATORY (*Reale Osservatorio di Capo di Monte*) is situated on that part of the Capo di Monte, which was called by the Spaniards "Miratodos," from the beauty of its view. It was begun in 1812, from the designs of Gasse, and completed in 1820, on the plans of the celebrated Padre Piazzzi, the discoverer of the planet Ceres. No situation can be found in the neighbourhood of Naples more adapted for astronomical purposes than the hill on which this observatory stands. It is completely isolated, elevated about 500 feet above the level of the sea, and sufficiently distant from the city to be undisturbed by the noise and agitation which prevail incessantly in its streets. It commands an horizon unbroken in every direction, except by the Castle of St. Elmo. The piazza on which the astronomical buildings are erected, is built of solid masonry, surrounded by a ditch, and approached by a fine flight of steps. The observatory, which is entered by a vestibule of six marble columns of the Doric order, is an elegant building occupying the central portion of the piazza. Beyond it is a covered court, on the right of which,

are the apartments for the officers, a hall for instruments, and a tower for observations. On the left of the court is a gallery for the moveable instruments, and beyond it is the wing containing the transit-instruments and the pendulum-tower. In the north tower is an equatorial, and in the two other towers are repeating circles. Under the direction of Piazzi, this observatory obtained European celebrity, and so devoted was that illustrious astronomer to its interests, that when it was proposed to strike a gold medal in honour of his discovery of the planet Ceres, he requested that the value of the medal might be appropriated to the purchase of new instruments for his observatory. It is also well known that he declined the offer of a cardinal's hat, preferring to devote the remainder of his life to the pursuits of his favourite science. The present chief astronomer, Signor de Gasparis, has proved himself a worthy successor of Piazzi, and, by his valuable observations and discoveries, has already placed himself in the first ranks of European astronomers. His diligence and devotion to science are best proved by the fact, that in less than three years, from April, 1849, to March, 1852, he discovered seven of the nineteen small asteroid planets which have been discovered since 1801, in which year Ceres was discovered by Piazzi, from this observatory. The first planet discovered here by Signor de Gasparis was Hygeia Borbonica, discovered April 12. 1849; the second was Parthenope, discovered May 11. 1850; the third was Egeria, discovered Nov. 2. 1850; the fourth was Irene, discovered May 28. 1851, four days after its independent discovery by Mr. Hind, of London; the fifth was discovered July 29. 1851, the sixth was discovered March 17. 1852; the seventh was discovered in September, 1852, and is identical, we believe, with Fortuna, discovered in London by Mr. Hind, on the 22nd of August in the same year. The chief astronomer, called the director, is aided in the management of the observatory by a second astronomer

and an assistant. The second astronomer is bound to give gratuitous lectures to any students who wish to form an astronomical class, and prizes are offered by the government as an inducement to the study of the science.

HOSPITALS.

There are no less than 60 charitable foundations in Naples, richly endowed, including 30 asylums for foundlings and orphans, 5 banks for loans and savings, about 15 schools or confraternità and the following Hospitals, which are attended by upwards of 1200 students:—The principal hospital of Naples is the *Santa Casa degl' Incurabili*, in the street of the same name. It was founded by a lady, Francesca Maria Longo, in 1521, and has been enriched in later times by numerous munificent benefactors. The extent of its resources are unknown, as its ample revenues are administered by one of the great officers of the court, who is practically irresponsible. It is a vast and very fine establishment, free to persons of both sexes, and of every rank and condition. It has separate wards for particular diseases, such as fever and phthisis, which latter to this day is considered contagious at Naples. Sometimes there are not less than 2000 patients crowded within its walls, besides large numbers who are sent to various convalescent establishments belonging to the hospital in the suburbs. Patients, whose cases are hopeless, are removed to the dying ward, appropriately called the *Antecamera di Morte*, a practice which does not prevail, we believe, in any other hospital in Europe, and which ought to be abolished for obvious reasons of humanity. The hospital is in high repute as a school of anatomy, midwifery, clinical medicine and ophthalmic surgery. A subterranean passage communicates with the Collegio di Medicina e Chirurgia in the Strada S. Gaudioso.—*Ospedale de' Pellegrini*, in the Strada Porta Medina, attached to the church and congregazione of Trinità de' Pellegrini, a hospital for the sick and wounded of all ranks. It has a convales-

cent establishment where the sick are received for eight days, and an infirmary at Torre del Greco. — *Ospedale della Pace*, in the Strada Tribunali, the Fever Hospital of Naples, built on the site of the Palace of Sergianni Caracciolo, and under the direction of the "Fate-ben-Fratelli." Some remains of ancient thermæ have been found among the foundations of this hospital. — *Ospedale di S. Eligio*, on the Largo del Mercato, a hospital for females, with a conservatorio for the nuns who attend the sick. — *Ospedale della Puzienza Cesarea*, in the Strada Infrascata, a small hospital for infirm women, founded, with the church of that name, by Annibale Cesareo, in 1600. — *Ospedale di Santa Maria della Fede*, in the Largo of the same name, the Lock Hospital, with an Infirmary for female patients. It is dependent on the Albergo de' Poveri. — *Ospedale del Borgo di Loreto*, in the street of the same name, erected under Ferdinand II., and dependent on the Albergo de' Poveri. — *Ospedale di S. Francesco*, in the Largo S. Anna a Capuana, the hospital for the prisons, formerly a convent. The Piazza, by the side of the hospital, called the Largo Cavalcatoio, is the place where criminals are executed. — *Ospedale della Trinità*, in the Strada de' Sette Dolori, the Military Hospital, formerly the splendid monastery of the Trinità. The church was built from the designs of Grimaldi, and the vestibule from those of Fansaga. — *Ospedale del Sacramento*, in the Strada Infrascata, another Military Hospital, formerly the Carmelite Monastery. — *Ospedale de' Ciechi*, in the Chiaja, the hospital for the blind, founded by Ferdinand I. in 1818. 200 blind are here instructed in useful works and in music.

Albergo de' Poveri, sometimes called the *Reclusorio*, a vast and imposing building, in the Strada Foria, one of the first public edifices of Naples seen by the traveller who enters the city by the road from Rome. It was begun in 1751 from the designs of Fuga, and was intended by its founder, Carlo Borbone, as an asylum where all the poor of the kingdom might be received

and taught some useful occupation. The building, according to its original plan, would have been a third of a mile in length, and have contained a church and four large courts with fountains. Of this design not more than three fifths have been completed, and it is needless to say that it is not likely to be continued on the scale which its founder contemplated. The asylum now contains about 2000 persons, one side being occupied by the males, the other by the females. Some of the inmates are instructed in the elementary branches of education, including music and drawing; while others are brought up to trades. For the latter purpose, printing, weaving, turning, shoemaking, tailoring, glass-blowing, pin-making, type founding, and embroidery are carried on in the establishment. There are also schools for the deaf and dumb, and for mutual instruction. The boys brought up in the institution are generally sent into the army, and the girls find employment in some of the large manufactories. Several smaller institutions are dependent on the Albergo de' Poveri, and are managed on the same system.

In connection with the medical establishments of Naples, which are so great an honour to the kingdom, we may mention, as an historical fact which has now happily lost its terrors, the once celebrated *Aqua Tophana*, or *Acquetta di Napoli*. This famous poison, which in the beginning of the last century was used secretly in Italy to a fearful extent, derived its name from a lady who sold it under the name of the "Manna of St. Nicholas of Bari." Beckmann states that she distributed her preparation by way of charity "to such wives as wished to have other husbands," and that when the Viceroy, in 1709, found it necessary to interfere, she fled from one convent to another, where the clergy raised such an outcry against her arrest as a violation of ecclesiastical protection, that nothing could appease them until a report was spread that she had poisoned all the springs in the city. Being put to the rack, she acknowledged her guilt, and

confessed to have been instrumental in the death of no less than 600 persons. "She was afterwards strangled, and to propitiate the archbishop, her body was thrown at night into the area of the convent from which she had been taken." In a letter addressed to Dr. Hoffman by Garelli, physician to Charles VI. of Austria, he states that the Emperor informed him that, being Governor of Naples at the time the Aqua Tophana was the dread of every noble family in the city, a legal investigation took place, and the poison was found to consist of arsenic dissolved in aqua cymbalaræ.

THE MUSEUM.

THE MUSEO BORBONICO. — Open to the public daily from 8 to 2, except on Sundays and Fridays, when the hours are 10 to 1. *Fees* very numerous; the custode of each department expecting to be paid: the usual fees for a party are as follows:—Marble Statues, 4 carlines; Egyptian Museum, 2; Toro Farnese, 2; Cabinet of Gems, 2; other Cabinets, 2; the two Galleries of Pictures, 4: for a single person, or very small party, half these rates. Travellers, however, need not repeat these fees every time they visit the museum.

The Museo Borbonico, called also the *Studj*, was built in 1586 by Don Pedro Giron, Duke d'Ossuna, as the cavalry barracks, but the deficiency of water rendering it wholly unsuited to such a purpose, it was remodelled by the Count de Lemos in 1615, from the designs of Giulio Cesare Fontana, as the National University. In 1780 the university was removed to the Monastery of Gesù Vecchio, and this building was then appropriated to the use of the Academy of Sciences, under the name of the *Reale Accademia*. In 1790 it was considerably enlarged for the purpose of receiving the royal collections of antiquities and pictures. The treasures of the Farnese Palace, which Winckelmann had described, and which passed to Carlo Borbone as heir of the Farnese family, were then brought from Rome to be deposited in the new in-

stitution, which thenceforth became the National Museum, under the title of the "Museo Borbonico."

To describe, in detail, the various objects of this museum would require a volume, and would, moreover, be tedious and uninteresting. It will therefore be our object to point out, in the different collections, those objects which possess the greatest interest in themselves, and are best worthy the attention of the traveller. The museum is divided into 16 collections, which may be thus classed in the order in which we shall describe them:—

I. The Herculaneum and Pompeii Frescoes. II. The Collection of Ancient Sculpture, arranged in 3 porticos, an open court, 7 halls, called after the statues of Flora, Apollo, the Muses, Adonis, Jupiter, Atlas, Tiberius; and a cabinet, called after the Venus Callipyge. III. The Collection of Inscriptions, or the Hall of the Toro Farnese. IV. The Gallery of Bronzes. V. The Ancient Glasses (I Vetri). VI. The Terre Cotte. VII. The Cinquecento Collection. VIII. The Papyri. IX. The Gems. X. The Medals and Coins. XI. The Museum of Small Bronzes. XII. The Sepulchral Vases. XIII. The Egyptian Antiquities. XIV. The Reserved Cabinet. XV. The Gallery of Paintings, in 4 classes: *a*, the pictures of the Italian schools; *b*, masterpieces; *c*, the pictures of Neapolitan and foreign schools; *d*, the collection of the Prince of Salerno. XVI. The Royal Library.—Many of these collections, however, are more or less intermixed, and many of the objects scarcely admit of arbitrary classification; but these inconveniences are not to be compared to those arising from the continued changes of the numbers of reference in the different departments of the museum. These numbers are said to be altered whenever an old impression of the catalogue is sold off, for the purpose of rendering the previous catalogue of no service, and thus compelling persons who may be in possession of old catalogues to purchase new ones. For these reasons we have abstained from giving any numbers. The

localities from which the objects have been derived are indicated by letters. The letter (F) signifies the Farnese Collection; (P) Pompeii; (Pz) Pozzuoli; (H) Herculaneum; (St) Stabiae.

"This museum," says John Bell, "must be considered as the most interesting in the world. For here we find the furniture, the ornaments, the gods, the statues, the busts, the utensils, the paintings of a great people, whose city was overthrown and buried under thick ashes almost 2000 years ago; their books, their musical instruments, even their bread and baked food, in its pristine form, only blackened by the action of fire, are to be seen. In contemplating these, we trace with a sort of fascination all their habits and customs, looking with double interest on such as assimilate with those of our own days, thus, in idea, connecting ourselves with them; and we dwell on the varied objects presented to our view, all of which are curious and many beautiful, with sensations so lively, so real, that we feel as if the people still lived, still were among us."

On entering the *Grand Hall*, the principal objects of interest are, a colossal statue of Alexander Severus (F); Flora, in Greek marble (F); the Genius of Rome, in Greek marble (F); Urania, so called by Visconti, who was misled by the globe which is a modern addition (it is now believed to be Melpomene) (F); the models of the two equestrian statues of Ferdinand I. and Carlo Borbone, which stand in the great square of the royal palace. On the *Staircase* is the colossal statue of Ferdinand I. as Minerva, one of the least successful of *Canova's* works; indeed, he disliked it so much himself, that on one occasion, when showing it to his biographer, he threw his paper cap at it in vexation. At the sides of this statue are two graceful *Danzatrici*, in Greek marble (H).

The first doors at the right and left of the grand entrance lead to

I. THE COLLECTION OF ANCIENT FRESCOS AND MOSAICS, FOUND AT HERCULANEUM AND POMPEII. This

collection was formerly in the royal palace at Portici. It already contains more than 2000 objects, and is constantly increasing. These relics of ancient art, which it is impossible to examine without the liveliest interest, are, with some few exceptions, curious rather than beautiful. With all their occasional gracefulness and expression—with all their marvellous variety of invention and fancy—they can only be regarded as the house-decorations of a second-rate city. Historical subjects, which have always constituted the highest branch of art, are extremely rare, compared with the vast numbers which are derived from the well-known and perhaps more popular stories of mythology and poetry; and no painting has yet been discovered which the ancients themselves have recorded with praise. The following list comprises the most important objects in the collection; but it is necessary to observe that nothing like a complete catalogue can be attempted, and many of the subjects are so obscure that they are very difficult to be understood:—

Æschylus dictating to *Melpomene* (H).—A *Love Bargain*; a lady purchasing a young Love, one of the most popular of the whole collection, full of spirit, and illustrative of the misery of forced affections (St).—The *Danzatrici*; a party of 16 dancing-girls, discovered in a chamber at Pompeii in 1749: they are remarkable for their graceful attitudes and variety of costumes. Centaurs (P).—The *Rope-dancers* (P); found in the same apartment as the *Danzatrici*.—*Ariadne abandoned at Naxos* (P); remarkable for its pathos and poetry.—An Actor (P).—*Dædalus* and *Icarus* at Cumæ (P).—*Perseus* and *Andromeda* (P).—*Hesione* saved by *Hercules* (P).—Landscape, supposed to be either Pompeii, or Puteoli with the mole, the Serapeon, and the coast of Baie (P).—*Egyptian Priests* (P).—A Sacrifice to the *Dea Bona* (P).—*Hercules* killing the *Stymphalides* (P).—*Harpocrates* (P).—*Dido* (P).—*Mercury* and the Goddess *Mania* (P).—*Ariadne* at *Naxos* (H).—*Marsyas* and *Olympus* (P).—The *Fatal Nuptials*

of *Masinissa and Sophonisba* (P). This is remarkable as one of the few purely historical paintings which have yet been found at Pompeii. The moment chosen by the painter is that when, to prevent her being sent a prisoner to Rome, Masinissa induces Sophonisba to take the poison. Sophonisba holds the fatal cup, and appears to await, unmoved, the effect of the poison, while Masinissa embraces her with his right hand. Scipio, who is a spectator of the scene, seems astonished at such an exhibition of female resolution.—The Judgment of Paris (P).—A Young Love stealing a Pair of Shoes (P).—The Grecian Horse brought into Troy (P).—Anubis (P).—A Sacrifice to Minerva (P).—Caricature, representing Æneas, Anchises, and Ascanius with dogs' heads (P).—Hercules sleeping (H).—A Priestess sacrificing (H).—Peleus rejecting Astydamia (H).—Apollo, Chiron, and Æsculapius (P).—Hypsipyle and the Serpent (P).—Juno, Minerva, and Venus, supposed to be arranging Jason's expedition (H).—Endymion (H).—Musician in a half-mask (H).—The Seven Days of the Week, represented by the Seven Planets (P).—Education of Bacchus (H).—A Priest carrying the Table used in Religious Ceremonies (H).—A Lady and her Attendant, supposed by some to be Phædra and her Nurse (P).—Phryxus and Helle (P).—A House-scene, where the arrangement of the eating-table and the mode of drinking may be observed; the latter is exactly similar to the custom still prevalent in Spain, and in some parts of Southern Italy (P).—A Trophy (P).—Ulysses discovering himself to Penelope (St).—Bacchus forbidding an immoderate use of Wine (H).—Hercules, the Wild Boar of Erymanthus, and Eurystheus (H).—Sappho (P).—Polyphemus receiving a repulsive Letter from Galatea, brought by a Love riding on a Dolphin (H).—The Infant Hercules strangling the Serpent (H).—Io (P).—A Centaur playing on the Flute (P).—*Telephus nursed by the Hind*; with Hercules listening with astonishment to the announcement of the goddess, that the

child thus nursed is his own son: the colours in this picture are wonderfully preserved (P).—*Chiron teaching Achilles to play upon the Lyre* (H).—Three Isiac Ceremonies (H).—Iphigenia and Orestes (H).—*Theseus killing the Minotaur*; very fine, although the colours are rather faded; the gratitude of the young Athenians to their deliverer is well expressed (H).—Jupiter conquered by Love (H).—The Calydonian Boar Hunt (H).—Fauns dancing on the Rope (P).—Children at Play (P).—Mars and Venus (P).—A Female Centaur (H).—Ulysses and the Syrens (H).—*Charity*, better known as the *Carità Greca*, supposed to represent the story of Perona saving the life of her father Cimon, as recorded by Valerius Maximus. The touching tale, which is so beautifully told in this painting, recalls the well-known lines of Lord Byron on the "Roman Daughter," in the 4th canto of "Childe Harold" (H).—A Parrot drawing a Car driven by a Grasshopper, supposed to be a caricature of Nero led by Seneca (H).—A Griffon drawing a Car driven by a Butterfly (H).—Hercules and the Nemean Lion (H).—A Female Painter seated before a Temple, on which an *ex-voto* is suspended (P).—Cassandra begging the Gift of Prophecy from Apollo (P).—An Actor in a Mask (P).—A Scene in a Theatre (P).—A Concert (P).—*Pylades and Orestes chained and conducted to the Sacrifice* (P).—Apollo and Marsyas (P).—Bacchanalian Mysteries (P).—Wrestlers (H).—Vendors of Cloth, Bread, Meat, &c. (P).—A Schoolmaster flogging one of his Boys (P).—A Public School under a Portico (P).—A Vendor of Fish (P).—A Blind Man led by his Dog (P).—A Cobbler's Stall (P).—The SACRIFICE OF IPHIGENIA, a very beautiful and celebrated painting, representing the moment at which Calchas is about to strike the blow. Iphigenia is borne to the altar by two men, and is appealing piteously to her father, who stands on the left of the picture with his head veiled and turned away, to conceal the agony of

his grief. Above is Diana in the clouds, with the hind which was to supply the place of the victim (P).—A Naval Combat.—Crocodiles and Hippopotami.—A Garden, quite in the modern Italian style.—Animals, Birds, and Fishes.—A Two-wheeled Carriage.—A Mule saddled.—A Man riding, and guiding three Horses.—*Four monochromatic (one coloured) paintings on white marble, discovered at Resina in 1746, and highly valuable as the only known examples of this mode of painting.* The first represents Theseus killing the Centaur Eurythion. The second represents five young female figures playing or debating, with their names inscribed over them in Greek characters, Latona, Niobe, Hileaira, Aglaia, and Phœbe: the picture also bears the name of the artist, Alexander of Athens. ΑΛΕΞΑΝΔΡΟΣ ΑΘΗΝΑΙΟΣ ΕΓΡΑΦΕ. The subjects of the two others are unknown.—Atlas and Meleager with the Boar.—The Centaur Nessus, with Dejanira and Hercules.—*Medea about to kill her Children, who are amusing themselves at Play.*—Jupiter crowned.—Venus and Adonis.—The subject recently numbered 411 has received 13 different interpretations. The Canonico Iorio considers that it represents Silenus with a wine-flask at the altar of Minerva.—*Hylas carried away by the Nymphs.*—ACHILLES DELIVERING BRISEIS TO THE HERALDS OF AGAMEMNON, considered the most beautiful specimen of ancient painting which has been preserved to modern times. "The scene," says Sir William Gell, "seems to take place in the tent of Achilles, who sits in the centre. Patroclus, with his back towards the spectator, leads in from the left the lovely Briseis, arrayed in a long and floating veil of apple green. Her face is beautiful, and, not to dwell upon the archness of her eye, it is evident that the voluptuous pouting of her ruby lip was imagined by the painter as one of her most bewitching attributes. Achilles presents the fair one to the heralds on his right; and his attitude, his manly beauty, and the magnificent expression of his countenance, are inimitable. The tent seems

to be divided by a drapery about breast high, and of a sort of dark bluish green, like the tent itself. Behind this stand several warriors, the golden shield of one of whom, whether intentionally or not on the part of the painter, forms a sort of glory round the head of the principal hero. It is probably a copy of one of the most celebrated pictures of antiquity. When first discovered the colours were fresh, and the flesh particularly had the transparency of Titian. It suffered much and unavoidably during the excavation, and something from the means taken to preserve it, when a committee of persons qualified to judge had decided that the wall on which it was painted was not in a state to admit of its removal with safety. At length, after an exposure of more than two years, it was thought better to attempt to transport it to the Studj at Naples, than to suffer it entirely to disappear from the wall. It was accordingly removed, with success, in the summer of the year 1826; and it is hoped that some remains of it may exist for posterity. The painter has chosen the moment when the heralds Talthybius and Eurybates are put in possession of Briseis, to escort her to the tent of Agamemnon, as described in the first book of the Iliad. The head of Achilles is full of fire and animation." This beautiful painting was found in the house of the tragic poet at Pompeii.—Agamemnon conducting Chryseis to the Ship which is to convey her to her Father.—*The Pier of the Fullonica*, removed from the peristyle of the House of that name at Pompeii, is one of the most curious illustrations of ancient trade which has come down to us. It is covered with paintings representing the different operations of a dyer and scourer,—the dyers in the vats treading the cloth, the wringing, the drying, the earding, the frame for fumigating and bleaching, and the screw-press for finishing. Men, women, and children are engaged in the occupation. They wear what appears to be the livery of their corporation, the under tunics of all the workers are yellow; the upper tunics differ, those of the men

being green, those of the women white.

The *Gallery of Mosaics*, in a room on the left of the grand entrance, contains some Mosaics from Pompeii, with frescoes from the temple of Venus and the Iseon. Some of the Mosaics are very interesting. A Boxer (H).—Phryxus and Helle.—Theseus slaying the Minotaur.—Adonis (Pz).—A Partridge (P).—A Harpy, described by Winckelmann.—A Cat devouring a Bird (P).—A Comic Scene, in which three actors masked are sitting at a table. In the upper part of the Mosaic is the name of the artist Dioscorides of Samos, ΔΙΟΣΚΟΡΙΔΗΣ ΣΑΜΙΟΣ ΕΠΟΙΗΣΕ.—Another Comic Scene, by the same hand as the inscription tells us. This was found at Pompeii in the house called the Villa of Cicero, in 1762, and, being the first that had then been discovered, it was the object of universal interest and curiosity. It is a very pleasing composition of four figures; a man playing a tambourine, two women playing, one the cymbals, the other the double pipe, and a boy playing a kind of flageolet. All of them wear masks, which are ornamented with leaves of the most minute and delicate execution. The Mosaic is not formed, as usual, of stones, but of small pieces of glass, like the modern Mosaics of Rome.—The *Choragium*, a very valuable and instructive Mosaic, also of glass, found in 1826, in the house of the Tragic Poet at Pompeii. It represents the Choragus instructing the actors. Two have their masks raised, and are taking their final instructions; another is putting on the tunic, and a female musician is tuning the pipes.—Lycurgus, king of Thrace, assailed by a panther and a Bacchante (H).—Theseus in the Labyrinth conquering the Minotaur (P).—A Cock-fight (P).—A Skeleton grasping a vase in each hand, supposed to be one of the emblems which the ancients had before them at their feasts (H).—Bacchus sitting on a Panther, found in 1830 in the house of the Faun at Pompeii.—A River with Fish, found in the same place.—Four columns of stucco covered with Mo-

saics (P).—A Pavement, recently discovered at Lucera in the Capitanata, representing in black Mosaic on a white ground the signs of the Zodiac, with the Rape of Europa in the centre.

II. The COLLECTION OF ANCIENT SCULPTURE occupies three large galleries, called *Porticos*, six smaller galleries, a cabinet, an anteroom, and an open court.

1. *First Portico*, called that of the Miscellaneous Objects (*dei Miscellanei*).—(Right). Bust of Ptolemy Soter, in Greek marble, but of Roman sculpture (H).—A Gladiator, in Greek marble, one of the many statues in the Farnese collection which have been converted into gladiators, but which were, no doubt, intended to tell some tale, and perhaps belonged, like the Ægnetan marbles, to the pediment of a temple: the head is modern.—A Roman Warrior on horseback, in Carrara marble (F); nearly the entire horse is modern.—Pyrrhus (?), in Greek marble, sadly injured by restorations (H).—Bust of Marcus Brutus (F).—Group of a man and boy boiling a wild boar in a cauldron (F).—Bust of a young Roman lady, in Greek marble (F).—An Amazon on horseback, in Greek marble (F). THE WOUNDED GLADIATOR, well known as the "Farnese Gladiator." This is a very noble statue, full of feeling, and painfully true to nature. John Bell considers it one of the noblest in the museum. He describes it as "an upright figure of the natural size of life, on the most interesting of all subjects, Death. He is struck in the side under the ribs; the blood is streaming fast; his limbs have lost their force; the sinking body rests feebly upon the haunches; the knee bending, as no longer able to sustain the frame which is in the act of sinking down; the weapon droops in his hand; his features are shrunk; his eyes fixed in vacancy; the light fades from before him. Perhaps there is as much of nature, but there is less of passion in this than in the Dying Gladiator of the Capitol. This represents a more immediate dissolution, a more mortal blow, a more instant death. No action is visible:

the nature of the representation admits of none. The face, in consequence, is formal; all movement of feature is passed; all is still; but it is the stillness of death itself. All the lines of the nose, the eyebrows and forehead are straight; no emotion causes the slightest obliquity; and the falling down of the half-open mouth, the drooping of the lip (the most flexible and least supported of all the features), give manifest tokens of mortal fainting; while the sinking down of the forms of the no longer prominent cheek evinces the approach of that last deadly paleness which seems stealing over all the countenance." The head, arms, and feet are modern, but very ably conceived.—A Wrestler, in Carrara marble, supposed to be a copy from a Greek original (H).—Another of the Farnese Wrestlers, in Greek marble, once supposed to be Etruscan, but now generally regarded as an example of early Greek sculpture, as Winckelmann indeed suggested: it has been badly restored as a gladiator.—A Young Gladiator in the act of fighting although wounded in the thigh: it is supposed to be a copy from a statue of Praxiteles(?) (F).—(Left.) Another Wrestler, in Greek marble, the companion statue of the one described above (F).—Head of a Young Roman in Carrara marble, supposed to be either Tiberius or Caligula (P).—A Dacian King as a prisoner (F).—Female Head, in Greek marble, quite Etruscan in style and expression (P).—A Young Roman lady, in Greek marble (H): this graceful figure is one of the nine statues of the family of M. Nonius Balbus, prætor and proconsul of Herculaneum.—The next statue is M. Nonius Balbus, himself one of the same group; a very fine figure with the following inscription, showing that it was erected to him as prætor and proconsul by the people of Herculaneum, M. NONIO, M. F. BALBO, PR. PRO. COS. D.D. The statue was found without the head, and the present one, although antique, obviously does not belong to it, as it bears no resemblance to the equestrian

statue of the same Balbus which we shall find in the next gallery.—A Dead Amazon, of Greek sculpture (F).—Plotina wife of Trajan (F). Another of the Balbus group, a very elegant female figure, which still retained, when discovered in the theatre of Herculaneum, marks of gilding on the hair: it is probably one of the daughters of M. Nonius Balbus.—Bust of the young Marcellus, greatly injured by modern renovations, but still extremely beautiful (F).—Another lady of the Balbus family, a very striking veiled statue, in Pentelic marble, erected in their theatre by the grateful people of Herculaneum in honour of Viciria, mother of the proconsul. It would appear from the arrangement of these female figures, and from their having been all found in the theatre, that the inhabitants of Herculaneum displayed their affection for this illustrious family by placing their statues in the theatre under the allegorical forms of different muses. The present statue is a representation of Polyhymnia. On the pedestal is this inscription, * * CIRIAE, A. F. ARCHADI. MATRI. BALBI, D. D.—A Dead Warrior, a companion statue of the Dead Amazon (F).—Another of the Balbus family, probably another daughter of the proconsul (H).—The Father of M. N. Balbus, a very dignified and expressive statue, found also in the theatre of Herculaneum, with an inscription on the pedestal, showing that it was erected to his honour by a decree of the Decurions.—A speaking and most expressive bust, supposed to be Sylla by some, and Cælius Caldus (?) by others (F).—Another daughter or sister of M. N. Balbus, bearing a strong family likeness to those we have already described, and likewise sculptured in Greek marble. It was found with the others in the theatre of Herculaneum. The head had been broken off in the catastrophe which overwhelmed the city, but it has been cleverly replaced by Professor Solari.

2. *Second Portico*, called the *Portico delle Divinità* because the greater number of the ninety-six pieces of

sculpture which it contains represent divinities. On the left side of the hall is the passage leading to the different galleries on the ground floor. On the right is the entrance to the grand court, to which we shall refer hereafter. The first objects which attract our attention are the celebrated equestrian statues of the elder and younger Balbus. The first is that of *Marcus Nonius Balbus, the younger* in Greek marble, and executed altogether in the Greek style, found in 1738 in the Basilica of Herculaneum, of which city, as we have already stated, Marcus Nonius Balbus was prætor and proconsul. In the French invasion of 1799, while the statue was in the royal palace of Portici, the head of the figure was struck by a cannon ball and dashed to atoms, but the loss was cleverly repaired by the sculptor Angelo Brunelli, who collected the fragments, and from them formed a cast, upon which the present head was accurately modelled. The following inscription on the pedestal shows that this statue, like all the others of the Balbus family which we have already described, was erected at the public expense. M. NONIO M. F. BALBO, PR. PRO. COS. HERCULANENSES. — *Marcus Nonius Balbus, the Father*, the companion statue to the preceding, which it resembles in every respect; suggesting the idea that one was a copy of the other. Unfortunately, when discovered, the head and one hand were missing, and they have never been discovered in subsequent excavations. The loss was supplied by Canardi, who copied the head of the statue in the 1st Portico. It is remarkable that these equestrian statues, which were both found in the Basilica of Herculaneum, have suffered more from the burning lava than any others which have been disinterred. The marble is perfectly calcined, and has now the appearance of ordinary stone; while the statues of the female members of the family, which were found in the theatre, have sustained, as we have already seen, scarcely any damage whatever. "The whole composition of these fine works of art,"

says John Bell, "is grandly simple. The consuls are in the chastest garb of Grecian costume, and the horses entirely without caparisons or housings. They are beautiful small blood horses, exquisitely formed; the head fine and bony; the ear round, short, and moveable, is projected forward; the eye fine; the nostrils expanded, and so delicately modelled, that a slight curling up of the cheek, as when the mouth receives the bit, is perceptible, while the large pendulous lip is nature's self. The veins and plaitings of the skin around the smaller joints are also admirable, and form a singular proof of the skill and minute attention of the artist. The neck and chest are full and round; the body powerful and compact; the limbs are beautifully jointed; and what gives a peculiar elasticity and spirit to the fine but chastened action of the animal is, that the feet stand very high upon the hoof, with a pastern joint rather long, and perhaps rather too oblique, but which has a fine effect. The tail is long, and the forelock and mane beautiful without being profuse, giving the impression of the exquisite dressing of a horse of state. The action of the animal is fine, but with this singularity that the left fore and hind leg are moved at once. Such is the horse on which the consul sits, a manly form, with admirable ease and grace: he is armed in simple cuirass fitted over a shirt of coarse materials, and bound round the waist by a broad thong. The sword-belt, a large leather strap, crosses the breast obliquely; and a great consular cloak falls down in simple folds, reaching to the flanks of the horse, and terminating in one peaked point. The left hand holds gently, but steadily, the bridle, bearing a large consular ring on the third finger, while the right is raised high as if carrying a baton." The present head of the son's statue, which was made by Brunelli from the fragments which the cannon ball had shattered, "but too much resembles that of the father. The untoward accident which befel the

head of this statue was rendered more remarkable inasmuch as the only point by which the statues were distinguished as being father and son, lay in the countenance, since in every other respect they are entirely the same. I conceive it to be unlikely that they should both be originals, but rather imagine one is a copy executed by a pupil. It could hardly be supposed that so great an artist having done a statue so gratifying and so acceptable to the family, should not have delighted in his own excellence, and, excited by success and fired by genius, would have dashed off and blocked out a different horse and a more youthful form, accomplishing that most difficult task of representing two equestrian statues, bearing the same proportions, yet distinguished by variety in action and expression. The effect of two statues so similar is tame and injurious to the beauty and the interest they would otherwise inspire; whereas the distinctive characteristic of manhood and early youth would have given a higher value to both."—A Faun preparing to play upon his flute, in Greek marble, found near the Iseon at Pompeii. *The Farnese Bacchus*, in a graceful posture, standing on tip-toe, with his right hand raised to gather the bunch of grapes. John Bell calls this "a most exquisite figure. The torso, limbs, posture and forms, are so delicate, so elegant and elastic, rising on the toes and looking upwards, that nothing can be finer. Unfortunately, the head and arms are restored, but they are admirably well done." These restorations are by Albaccini.—A small statue of a laughing Faun (P).—Apollo playing on a lyre, with the Swan at his feet, in Greek marble (F). This statue is extolled by Winckelmann as "the most beautiful of all the statues of Apollo;" and the head by the same authority is pronounced to be the height of human beauty,—"Il colmo dell' umana bellezza." This criticism, however, is not generally received. John Bell, who is a much higher authority than Winckelmann, in regard to form and ana-

tomical proportions, says:—"The head is so awkwardly replaced, the arms also so ill restored, as would disfigure a finer marble. The design is not good, nor is the figure well proportioned; it inclines to one side with a sort of affected languor. The lower part of the body is too short, with a bulky and sudden prominence of the hip joint, while the superior part is protruded to an undue length. How could Winckelmann have so admired this statue? It is as if he had made it! which I think any one might have done."—Sitting statue of Cybele, of inferior Roman workmanship (F). Bacchus in Greek marble, a repetition of the one already noticed (F).—Livia, priestess of Augustus, in Greek marble, but of excellent Roman sculpture, found in 1821, in the House of the Augustals, in the Forum at Pompeii.—The Priestess Eumachia, patroness of the Fullonica at Pompeii, and erected to her by the dyers.—Bacchus (P).—GANYMEDE AND THE EAGLE, in Greek marble, full of grace and beauty beyond almost any other example of the same subject (F).—"A beautiful little group," says John Bell, "under the size of life, representing Ganymede and the Eagle into which Jove has transformed himself. It is a subject which always forms a picturesque and pretty group, and this especially is singularly pleasing. The right wing of the eagle encircles the boy as if guarding and protecting him; while the right arm of the youth thrown round his neck bends his countenance towards him with an expression full of love and sweetness. The whole composition is fine, and the action infinitely graceful. Ganymede is beautiful. The head and Phrygian bonnet, although modern, as well as the left arm, the right hand and part of one of the legs, all of which are restored by Albaccini, are well done."—Silenus, a small Greek statue (H).—Group of Electra and Orestes at the tomb of their father, in Greek marble, probably of an early period of Greek art (H).—A sitting statue of Apollo in Pentelic marble, seated

on a tripod, supposed to represent the seat covered with the skin of the serpent Python, from which the oracles were pronounced: his feet rest on a globe marked with two zones: the head and arms are bad modern additions (H). — Hercules and Omphale, a Roman sculpture in Pentelic marble (H). — An Indian Bacchus in Greek marble, almost Etruscan in its style (F). — Another Indian Bacchus, of Greek sculpture and marble (Pz). — Minerva (H). — Two colossal busts of Rivers, of Roman sculpture (F). — Priestess of Diana, in Greek marble injured by restorations (H). — Gany-mede (F), worthy of mention only in contrast to the beautiful group already described. — *Hercules and Iole*, in Greek marble, but of Roman workmanship (F), formerly in the Farnesina gallery. This group is supposed to have supplied Tasso with the ideas of his fine description in the *Gerusalemme*, Canto xvi. "A pretty little group," says John Bell, "representing Hercules and Iole, who seems as if she had just put on the lion's skin, had taken his club, and stood admiring the manner in which he carried his female attire and managed the distaff and spindle. The forms of Iole are fine, and her countenance gentle and beautiful. But in all these small sculptural works by Roman artists for the adorning of palaces, it is impossible not to perceive a certain character of coarseness, an absence of that delicacy of touch so beautiful in the Greek statues. Many circumstances following this period combined to the declension of the arts: one of these, I am persuaded, was produced by the increasing number of workmen, the ateliers of the statuary becoming as it were a furnishing shop, in short, a trade, where expedition rather than excellence was sought for." — Bacchus, in Greek marble, found a few years ago near Salerno. — *Æsculapius* in Greek marble (F), a fine and dignified statue of Greek sculpture, most interesting as having been found in the island of the Tiber, where there was a famous temple of *Æsculapius*

(see Handbook for Central Italy). — Bust of an Indian Bacchus, with a beard (H). — *Bacchus and Ampelus* (restored erroneously as a Cupid), a splendid group in Greek marble (F); "the same subject," says Bell, "as in the Florentine gallery, but in a more superb style. The forms of Bacchus are full, graceful, and fleshy, round taper thigh, and beautifully soft feminine limbs. The head, although supposed to be borrowed, is antique and very fine; the expression grand and serious, yet with a gentle breathing-like opening of the lips, singularly pleasing. The vine-leaves and grapes on the head are very rich, and the hair prickly and gracefully done. Fulness of person, with delicacy, sweetness, and dignity of countenance, are the leading characters of this statue. The whole balance of the body is very perfect; the restored head of the Cupid is badly done; but the group is beautiful, and an exquisite ornament to any gallery or hall." — *Antinous, as Mercury*, in Greek marble (F), bearing a striking resemblance to the famous Antinous of the Capitol. This is a very graceful and life-like statue; there is an air of melancholy about the features, but the limbs are fleshy, and beautifully finished. It is scarcely possible to find a more favourable specimen of sculpture of the time of Hadrian. — *Venus Victrix, with Cupid*, found in the Amphitheatre of ancient Capua. There has been much difference of opinion respecting this statue. Winckelmann and other critics considered it a masterpiece, inferior only to the Apollo Belvedere, the Juno of the Capitol, and the Venus de' Medici. In our time this opinion finds few supporters. Although it cannot be denied that the Venus has a certain dignity of aspect and animated action, it must be admitted that the statue has been unduly extolled. The arms are wooden restorations by Brunelli; the Cupid is entirely modern and in plaster, by the same artist. The action is therefore conjectural; and there is nothing in the original parts to show whether Venus is represented as victorious over

Mars, or over Minerva and Juno.—THE FARNESE JUNO, in Greek marble (F), a majestic statue of large size, grand and dignified, and at the same time beautiful even to mildness in expression. The drapery is transparent, and gracefully disposed. It is one of the finest statues of Juno in existence: the sculpture is Roman.—Minerva in the act of fighting the Titans; a very ancient statue in profile, interesting as one of the first recovered from Herculaneum, and also as a singular example of the arrangement of the armour and costume. The formal character of the statue bespeaks an Etruscan origin. It is in Greek marble, and is remarkable for its fine state of preservation. The drapery is richly gilt, and as Winkelman remarked, the gilding is so massive that the gold leaf can easily be detached. — *A Faun carrying the boy Bacchus on his shoulders*, — a charming and most elegant group, so admirably restored by Albaccini from other antiques of the same subject, that it is difficult to believe that the face of the Faun and nearly the whole of the boy are modern. The Faun holds in his hands the cymbals which he has been playing; his laughing countenance is turned towards the boy who grasps with one hand the Faun's hair to maintain his position, and with the other holds out a bunch of grapes with a tantalising and yet playful air, while he looks down upon the Faun's laughing face with an arch and affectionate expression, which is nature itself. The group is of Greek marble and Greek workmanship (F). Bust of Neptune, of Greek sculpture (F).—Diana Lucifera, a striking statue of Roman workmanship (F).—*Antinous, as Bacchus*: a colossal statue of Roman sculpture, but of Greek marble, dignified and graceful, although considerably restored. The head and face, however, are antique, and in fine preservation: the expression of the countenance is sweetly beautiful (F).—THE FARNESE MINERVA, a colossal statue in Parian marble, nearly 7½ feet high. Imposing in proportions and severe in design, this noble statue realises all our classical ideas of the Goddess of

Wisdom. "The posture," says Bell, "is noble, simple, and dignified; it stands on the right foot, while the left leg is free and finely inclined forward, the foot extending backward. The chest is high and advanced to bear up the head, which declines a little to the right; while the chin retires, but unconstrainedly, and presents the forehead as the most prominent point. The helmet is enriched with three figures of sphinxes; the hair simple and beautiful: the face a fine oval, broad at the eyes, yet proportionably full below; the forehead open and splendid,—no affectation of frowning dignity, but benign and gentle, with infinite sweetness of expression in the mouth. The neck is exquisite, especially in the hollow betwixt the mastoid muscles where it rises from the breast, and also where it joins the jaw under the ear; two graceful ringlets of hair fall on either side of the throat. The breasts are not prominent, but rather flat and broad. The noble and ample chest is enriched with the entwined serpents rounding from the shoulders; the robe hangs in fine folds round the figure. All the forms are beautiful: the head—the helmet—the hair—the bosom and drapery—are of inconceivable richness, and yet the simplicity of the figure is nothing impaired. This statue was found at no very distant period at Velletri, and said to have been purchased for 36,000 piastres. It is entire, with the exception of the arms, which are restored; but unfortunately on these, as projecting parts, much of the balance of the figure rests."—Bust of Jupiter Ammon in Greek marble (H).—Bacchus, a fine statue of Roman sculpture of the time of Hadrian: the hands are modern restorations by Albaccini (F).—Bust of the young Alexander as the son of Jupiter Ammon, a very curious bust with two small horns appearing from among the hair: the wry neck, which is very evident, and the dignified, but pensive, features which are so well known from other examples, leave no doubt that this is a real likeness of Alexander flattered by the insignia of his assumed divinity.

It is in Greek marble, but of Roman sculpture (H).

3. *Third Portico*, called that of the Emperors (*degli Imperadori*), from the 72 imperial monuments which it contains. This is an interesting collection of antique portraiture, and although many of the statues are inferior as works of art, they afford a good opportunity of studying the features and expression of the rulers of the Roman world. In the centre of the apartment is the celebrated sitting **STATUE OF AGRIPPINA**, lamenting in silent, but most expressive anguish the death of Germanicus. This statue of the imperial matron, whom Tacitus mentions as having been saluted by the Roman people as the "ornament of her country, the only true blood of Augustus, and the pattern of ancient times," was considered by Winckelmann finer than those of the Capitol or the Villa Albani. She sits in a cushioned chair of simple, but elegant form; her posture is easy and graceful; her hands are clasped and resting in her lap; the drapery is finely disposed, and the whole expression is that of pensive resignation, chastened by the patience of gentleness. "The form of the Empress," says John Bell, "is placed with admirable simplicity; no forced expression, no constrained movement of the frame or of the posture, to paint grief or languor; while the lengthened limbs and quiescent state of the body are full of grace and ease. The limbs are protruded forward with a gentle bending of the knee and crossing of the feet. The soft and delicate robe in simple folds envelopes the figure; while the finely formed arms, with a sort of listless abandonment, fall down negligently on the body, and the hands folded, passive, hardly holding each other, rest lightly on the middle of the person, where the finely designed drapery meets in rich and bulky folds. The shoulders, the breast, and neck are full, but yet delicately formed; the head a little reclined. The features are rather large, and the lines of the eyebrows hard; but this only adds to the truth and authenticity of the portrait. The hair is sin-

gularly tressed up in double folds on the back of the head. The whole expression and general air of simplicity, void of affectation, of patient endurance, lonely and deserted, silently dwelling on the past, and prepared for future ills, and the well preserved character of languor and resignation, render this, next to the Dying Gladiator, one of the most touching and attractive statues of ancient times. Simplicity and unity of expression have been the great aim of the sculptor. The figure is seated in a straight, direct form; the drapery is drawn in under the body on either side with the same precision and in the same folds. The powers of the artist in having thus, unaided by action, produced a character so powerfully impressive of solemn and touching woe, are very fine" (F).—Two lustral basins, found in the Iseon at Pompeii.—**Tiberius**, a statue in Pentelic marble (H).—**Bust of Caius Cæsar**, the orator and poet, brother of Lucius Cæsar, and like him, put to death by Marius, for his attachment to Sylla (H).—**Statue of Drusus**, in Carrara marble, found at Pompeii, with the statue of Livia, already described.—**Bust of Britannicus**, placid and amiable in aspect combined with intelligence of expression (F).—**The Father of Trajan** (?), a doubtful statue (F).—**Bust of Septimius Severus**, very finely chiselled in Carrara marble, with the beard cleft on the chin: the head, which is small, is antique, but the bust is a modern restoration (F).—**Statue of Antonia**, wife of Drusus (F).—**Bust in Pentelic marble**, attributed by some to Hannibal, and by others to Brutus: found at Ancient Capua.—**Colossal bust of Titus**, noble and dignified in expression, indicative of all that is benevolent and intellectual (F).—**Bust of Pupienus**, finely preserved (F).—**Statue of Maximian** (?) (F).—**Bust of Heliogabalus**, characterised by its vacancy of countenance and effeminate expression (F).—**JULIUS CÆSAR**, a colossal bust in Carrara marble, perhaps the finest likeness known. It represents the great Roman in middle age, with the

hair still upon his forehead: the countenance is serene and beaming with intelligence. It has been described by Visconti, in the 4th volume of the *Museo Pio Clementino* (F).—Bust of **HADRIAN**, considered the finest in the museum, a very dignified and noble countenance marked with thought and refined expression (F).—**Vitellius** (?), a statue in Greek marble, found at *Herculaneum*; the hair is yellow, and probably was originally gilt.—Bust of **Julia**, wife of **Septimius Severus** (F).—Colossal bust of **Antoninus Pius**, a noble head, worthy of a Greek divinity (F).—Bust of **ANTONINUS PIUS**, in Greek marble, of beautiful workmanship, considered one of the most precious objects in the museum, and the finest bust of **Antoninus** known. It bears all the evidence of the ill-health which the amiable emperor suffered for many years (F).—Statue of **Lucilla**, wife of **Lucius Verus**, very doubtful (F).—Bust of **Marcus Aurelius**, in *Carrara* marble, of exquisite workmanship and in the finest preservation; found in the amphitheatre of *Capua*.—Statue of **Domitian** (F).—Bust of **Marcus Aurelius** (F).—Statue of **Tiberius** (?) greatly restored (F).—Another bust of **Marcus Aurelius** (F).—Bust of **Caracalla**, a repetition of the celebrated *Farnese* bust (F).—**Caligula**.—**Tiberius** (?).—Another bust of **Marcus Aurelius**.—Colossal sitting statue of **Claudius**, found without the head and arms. The discovery of a statue of **Claudius** is a similar attitude, at *Veii*, is the sole foundation for the name being given to this statue. It was the first large statue found at *Herculaneum*, and it became the basis of the collection subsequently formed. The head and arms are of plaster.—Bust of **Commodus** (H).—An Empress.—Statue of **Trajan**, or rather a *Torso* with the head of **Trajan** added by the restorer. It is remarkable for the fine bas-relief on the cuirass, representing **Minerva** between two dancing figures. It was found among the ruins of *Minturnæ*; the arms and legs are modern.—Bust of **Julia**.—Bust of **Lucius Verus**, remarkable for the minute workman-

ship of the beard, which is more like ivory carving than the graceful sculpture of Greek art.—Statue of **Lucius Verus**, a fine and dignified statue, with a head of great expression (F).—Bust of **Probus**.—Bust of **Nero**.—Statue of **Caligula**, a very rare and authentic statue in Greek marble. The Roman people, in their abhorrence of his character, destroyed every memorial of **Caligula** at his death; and hence a statue of him is valuable not only historically but from its excessive rarity. The present one was found by the *Marchese Venuti*, broken into fragments, among the ruins of *Minturnæ*. The head was used by the ferrymen of the *Garigliano* to steady the wheels of the carriages which passed the river in the boat, and the remaining fragments were found lying in the yard of a small osteria in the neighbourhood. The whole were put together by *Brunelli*, who restored the legs, the left hand, the right arm, the neck, the beard, and the left ear. There is nothing striking in the countenance, which is that of low cunning and meanness; the armour, however, is fine, and embellished with a spirited bas-relief representing a horse (probably the favourite one which **Caligula** made a senator) pounced upon by a griffon, while a soldier in vain endeavours to hold him by the bridle. The chief interest of the statue is derived from the circumstance that it has been preserved to our times in spite of all the efforts of the Romans to blot out the memory of their oppressor.—Bust of **Tiberius** (F).—Bust of **Galba**.—A grand *Porphyry Basin*, supposed to have contained the lustral waters in the temple of **Æsculapius**, in the island of the *Tiber*.—In this part of the room there is a collection of bas-reliefs from *Pompeii*, *Herculaneum*, *Pozzuoli*, *Ischia*, and other places in the neighbourhood of *Naples*, besides some from the *Farnese* collection. The subjects of most of these are sufficiently clear without a minute enumeration, and we shall therefore proceed with the remaining busts and statues.—Bust of **Otho**, valuable for the rarity of its occurrence.—Bust of

Agrippina (P). — A Torso restored as a statue of Julius Cæsar. — Bust of Gallienus, in Greek marble; a finely executed work, worthy of the best times of Roman art: found at Capua. — Bust of the young Marcus Aurelius. — Statue of Marcus Aurelius, in Greek marble; a noble statue, wearing a cuirass decorated with two griffons, as symbols of his victories in the East, and a bas-relief of a Gorgon's head, as an emblem of prudence. Part of the neck, the right arm, the left hand, and the legs are modern restorations by Albaccini (F). — Bust of Hadrian. — Small imperial bust, in Greek marble. — Statue of Lucius Verus, in Greek marble. — Bust of Agrippina (P). — Bust of Plautilla, the first wife and victim of Caracalla (F). — A colossal seated statue in the attitude and costume of Jupiter, restored with a modern head as Augustus on the supposition that the sculptor intended to represent his apotheosis as a piece of flattery to him while living. The only authority for this idea is an antique cameo in which Augustus is so represented (H). — Bust of Caracalla, in Greek marble; a finely executed head, fully expressive of ferocious passions and habitual cruelty (F). — A small unknown statue found at Telese. — Head of Nerva on a modern bust. — Statue of Britannicus, in Greek marble, in his consular dress (H).

4. *The Open Court, or Cortile*, adjoining this gallery, contains a miscellaneous collection of antiquities which have been recently arranged. Most of them are sufficiently obvious to render a detailed description unnecessary. Among them are several statues found at Herculaneum, sarcophagi, architectural fragments, &c., found in various parts of the kingdom, or derived from the Farnese collection; bas-reliefs from Capri; several votive inscriptions to the Nymphæ Nitrodes of Ischia; a machine made of lava for crushing the olive in the manufacture of oil, found at Pompeii; and the corn mills of trachytic lava, discovered in the public bakehouse at Pompeii.

5. *Hall of Flora*. This hall derives

its name from the colossal statue in Greek marble, well known as *THE FARNESE FLORA*, found in the baths of Caracalla at Rome, along with the Farnese Hercules which we shall describe hereafter. This very magnificent statue has for years been celebrated as one of the masterpieces of Grecian sculpture. Though upwards of 12 feet in height, it is so finely proportioned and so graceful, that the unnatural effect of a colossal statue is not felt, and the spectator sees only one of the noblest specimens of the female form which Greek art has handed down to us. "It is," says John Bell, in a passage full of the truest criticism, of which it would be wrong to abridge one word, "it is colossal, yet light and elegant. It would be fine although deprived of its exquisite drapery, which yet greatly heightens every beauty. The person has all the fulness and roundness of contour characterising a Juno, while the form and limbs are light, elegant, and graceful as a dancing figure from the walls of Pompeii. What must this fine work of art have been in its original state? The head, the countenance, the left arm, which is raised, and the left hand bearing the flowers from which the statue takes its name, the right hand which hangs low and sustains a corner of the drapery, and even the feet, are all supplied. It might have been supposed that so fine a subject would have fired the restoring artist's chisel, and that he would have produced a head and countenance corresponding with the youthful loveliness and grace of the form presented to him. But he has failed both in design and execution: the head is too large, and the countenance brought too forward on the neck, an error most unpropitious to beauty. But the form, the attitude, and drapery are inimitable; the effect of this last in particular is, indeed, beautiful. It is exquisitely delicate, yet not poor; the folds small, without being drawn or wiry; the forms harmonising with the fine contour of the person, marking every part strongly but not harshly; and only, as it were, covering the figure with a soft trans-

parent elastic veil. The whole hangs loosely over the chest, giving fulness to the bosom, and flowing in large gorgeous folds down the sides, adding richness without heaviness to the loins, and negligently entwining the thighs so as to show the finest part of the figure, becoming gradually small although beautifully rounded, preparing with infinite art for the tapering of the leg, and, at the same time encircling the limbs, passing in light folds between the knees, and marking how nearly they approach each other,—thus demonstrating, with an expression infinitely true to nature, the beautiful characteristic proof of feminine feebleness and delicacy distinctive of the sexes. The cestus does not gird the waist in formal plaits, but seems with careless ease to have slipped from its ligature, and lying negligently, reaches to beyond the middle of the figure, concealing or softening the protuberance natural to the female form. Such are the fine proportions of this statue, such the beautiful effect of the figure gradually tapering down to the ankle, such the elegant flow of the drapery as it falls over the breasts, or as it binds the waist, clinging to and encircling the limbs, or drawn oblique and lightly across the leg and knee, borne up by the right hand which gathers it into a triangular and pendulous point, that although of colossal size, with limbs almost as large as those of Hercules, it yet presents a form full of lightness and grace at once elegant and beautiful.”—The *Torso FARNESB*, or the *Torso of Bacchus*, in Greek marble, another masterpiece of Grecian art, not less celebrated than the *Torso Belvedere*, with which it is well able to sustain a comparison. The head and limbs are wanting, nothing remaining but the trunk, a portion of the right arm, and a small part of the thighs. It differs altogether in character from the *Torso Belvedere*, but is by no means inferior to it in beauty. Nothing can be imagined more elegant than the graceful attitude of the neck and body, or more soft and true to nature than the ex-

quisite delicacy of the flesh. Some critics even regard it as a work of Phidias.—*Bas-relief*, in Greek marble, representing Bacchus intoxicated; a highly-finished and most animated group, considered by Winckelmann as one of the finest bas-reliefs of Grecian sculpture.—*Sarcophagus*, in Greek marble, with a bas-relief representing the drunken Bacchus in a car drawn by a centaur and *centaureas*, preceded by Silenus, also drunk and in a car drawn by asses: a lively and amusing composition of Roman sculpture.—*PSYCHE*; a fragment of a young female figure proved to be Psyche by the holes for the wings upon the shoulders. This exquisite fragment of Grecian art, which has been attributed by some critics to Praxiteles, is certainly one of the most beautiful representations of Psyche in existence. The surpassing loveliness of the countenance is combined with elegance of form and delicacy of attitude; and it would be impossible to name any statue which so truly embodies the grace of youth ripening into womanhood. It appears probable from the posture of the figure that a Cupid originally stood on her right, and from the expression of her countenance they were apparently in conversation. It was found at ancient Capua.—*Sarcophagus*, in Greek marble (Pz).—*Sarcophagus*, with a bas-relief of 25 figures, representing Prometheus presenting his clay figure to the gods (Pz).—*Bust of Minerva* (H).—*Bust of the Indian Bacchus*, of Grecian sculpture (H).—*Sarcophagus*, with a bas-relief representing the drunken Bacchus in his car at a Bacchanalian festival, in the midst of which Hercules, weakened by wine, is seen resting upon Iole (F).—*Bas-relief* representing the Persuasion of Helen, in Greek marble, and, from the execution, there is no doubt that it is of Grecian sculpture. The group is composed of Venus and Helen, Cupid and Paris, and Pitho, the goddess of persuasion; all of them, except Cupid, have their names inscribed in Greek characters.—This gallery contains also

the grandest Mosaic which has yet been discovered at Pompeii, — the *Battle of Issus*, found in 1831 in the House of the Faun. The subject has been the cause of much learned disquisition; but Professor Quaranta's suggestion that it represents the battle of Issus, and that the two principal figures are portraits of Alexander and Darius, is now generally adopted. The composition is crowded with figures and horsemen in the very heat of the fight. One war chariot only is introduced, corresponding with the account of the battle given by Q. Curtius. The colouring is most vivid, and the execution is scarcely surpassed even by the paintings of the great Italian masters. It was removed entire, with consummate skill, by Gennaro Belliazzi, a Neapolitan artist, who successfully accomplished a task which all others had thought impossible.

6. *Hall of Apollo*, called sometimes the Hall of Coloured Marbles. The first title is derived from the principal object in the middle of the apartment, a semi-colossal sitting statue of the *Apollo Citharæda* in porphyry. This fine figure is crowned with laurel, and wears the theatrical costume. It holds the lyre in the left, and the plectrum in the right hand. The drapery is finely arranged and admirably chiselled. The rarity of the material gives great value to this statue, independently of its merit as a work of art. It is composed of a single piece of porphyry with the exception of the extremities, which are of white marble (F). — A lustral basin of rosso antico, of Roman workmanship (P). — Statue of Isis, in the dark grey marble called bigio morato, greatly restored (F). — Bust of Vespasian (F). — Group of a Phrygian slave, in pavonazzetto, kneeling on one knee; the other sustains a capital which he balances on his back, and upon that is a tiger in Egyptian granite (F). — Another subject of the same kind. — *Apollo Musagetes* in basalt; the statue placed between two columns of oriental alabaster from Herculaneum. Apollo, in the act of reposing himself, bends his right arm gracefully over his head, and

suspends his lyre with the left. The extreme rarity of the material, and the difficulty of working in basalt, make this a valuable specimen of Roman art. — Bust of Marcus Aurelius; the head, of Carrara marble, is inserted in a bust of flowered oriental alabaster: it is a very beautiful head, most delicately worked, and in the finest preservation. — Statue of Ceres, in bigio morato; a companion statue to the Isis, in the same material, already noticed. The head, arms, hands, and feet are restorations by Albaccini. — Bust of Annæus Verus; the head of Carrara marble, placed on a bust of oriental alabaster. — *Statue of Diana of Ephesus*, in oriental alabaster, with the head, hands, and feet of bronze. This fine specimen of Roman sculpture is in the highest state of preservation, even in the minutest details of the flowers, sphinxes, lions, apes, butterflies, bulls, stags, winged figures, &c., scattered on the borders of the dress. The characteristic emblems of the Dea Matrix, whence arose the epithet of *multimamma*, are also well preserved. The head is surmounted by a species of circular diadem with eight chimæras; and there are three lions on each arm. On the breast are various zodiacal signs, the ram, the bull, the twins, the lion, and the crab, with four winged female figures, supposed to typify the four seasons (F). — A lustral basin, in grey marble (bigio); and near it another in pavonazzetto, both from Pompeii. — A small statue of Meleager, in rosso antico; the body is of Greek sculpture; nearly all the rest are modern restorations. The two columns of giallo antico are from Pompeii. — Bust of L. Junius Brutus; the head of Greek marble, placed on a bust of flowered alabaster. — Julia, wife of Septimius Severus.

7. *Hall of the Muses*. In the middle of this hall is the splendid Vase of Greek marble, covered with bas-reliefs representing the *Birth of Bacchus*. Mercury is represented consigning the infant child to the nymph Leucothoe, who is assisted by three bacchantes and three fauns, who are rejoicing at the

birth of their peculiar deity. A graceful wreath of vine leaves and tendrils in fine bas-relief crowns the vase. In the middle is inscribed the name of the sculptor, Salpion of Athens, ΣΑΠΙΩΝ ΑΘΗΝΑΙΟΣ ΕΠΟΙΗΣΕ. This unrivalled specimen of art, which has been described by Montfaucon, Spon, and other writers, was found among the ruins of ancient Formiæ, in the bay of Gaeta, and was so little understood that it lay for a long time on the beach, where it was used by the boatmen to moor their boats: the marks of the ropes are distinctly visible. It was afterwards removed to the cathedral of Gaeta, where it was used as the baptismal font. — Statue of Clio, in Pentelic marble, found in 1760 at Herculaneum; the head and right hand are restorations in plaster by Solari. — Small sitting statue of the poet Moschus, whose name is recorded at the feet in Greek characters. It has been published by Visconti on account of the rare occurrence of any statue of this poet. The head, however, does not appear to belong to it, and the left arm and hand are modern. It is of Greek marble and workmanship (F). — Statue of Terpsichore, in Pentelic marble, but of Roman sculpture (H). — Statue of Mnemosyne, in Greek marble; found in the theatre of Herculaneum. — Sitting statue of Apollo Musagetes, in Greek marble (F). — Statue of Minerva Pacifera, in full armour, but showing by her tranquil countenance that she is armed only to defend the arts of peace. The head, arms, and part of the serpents are modern (F). — Statue of Melpomene (H.); the head is modern. — Sitting statue of a Philosopher, in Greek marble, the companion statue of the Moschus already noticed; the head, however, does not belong to it (F). — Statue of Erato; and, near it, the statue of Urania, found in the same spot at Resina, but without the heads, which have been added in plaster by Solari. — Small statue of Bacchus, with a tiger at his feet (F); the left arm, the upper half of the thyrsus, and the right hand have been restored by Albaccini. —

Bas-relief in Greek marble, with seven female figures hand in hand, each of which has her name inscribed underneath in Greek characters. The first three bear the names of the three Graces (H). — Small statue of Calliope, found in the theatre of Herculaneum: the head is modern. — Statue of Euterpe (H). — Small statue of Clio (F). — Small sitting statue of Calliope (F). — Statue of Euterpe (H). — Statue of Thalia (H); the head, the arms, and the emblems are modern. — Small statue of Apollo, found at Pompeii; very graceful; but the torso, with a portion of the arms and thighs, are the only parts that are antique. — Bas-relief of four figures, in Greek marble, of exquisite workmanship, supposed to represent Apollo and the Graces (F). — Statue of Polyhymnia (F); the head, left arm, and all below the knees are restorations by Albaccini.

8. *Hall of Adonis*, so called from the beautiful statue which stands in the middle of the apartment, — the *Adonis*, in Greek marble, found among the ruins of ancient Capua. The figure is finely proportioned and highly finished; it has been restored in parts, but these additions do not detract from the general effect of the statue. — Statue of Venus, in Greek marble, with Cupid riding on a dolphin at her feet; the attitude is the same as that of the Venus of the Capitol (Pz). — *Bas-relief in Greek marble*, and of the best times of Greek art, representing the process of wine-making by Silenus and the Satyrs. This most interesting monument has been published and illustrated with great learning by D'Hancarville, by Welcker, and by Finati in his great work on the Museo Borbonico. It was found at Naples. — Group, in Greek marble, of Cupid winged, riding on a dolphin: the head, which is finely conceived, and the feet, are restorations by Solari. It is an exceedingly graceful group, of Roman sculpture (F). Statue of Bacchus, with a tiger sitting at his feet (F). — The *Hermaphrodite Faun*, in Parian marble, and evidently of the finest Greek art;

perhaps the most characteristic and elegant of this class of statues. It has, however, been considerably restored (P). — Winged statue of Cupid, of Greek workmanship, supposed to be one of the antique copies of the Cupid of Praxiteles (F). — The Venus Anadyomene, a fine statue, unfortunately so much damaged that all the upper part down to the breast has been supplied by Albaccini (F). — Statue of Pollux, found at Capua. — A child holding a goose by the neck with both hands, supposed to be a Greek copy of a group in bronze described by Pliny. The head, arms, and part of the thighs of the child, and the head and back of the goose, are bad restorations by Canardi. — Statue of a Faun, discovered in 1747 at Montesarchio, in Principato Ultra. — Small statue of Diana recently discovered at Pompeii. — The Hermaphrodite Bacchus, in Greek marble; a singular but characteristic statue, with very light and well arranged drapery. It has been greatly restored (F). — *Diana*, a finely preserved statue in the Etruscan style, found near Torre del Greco, and described with enthusiasm by Winckelmann. When exhumed it was found to be painted in various but appropriate colours; but unfortunately, by exposure to the air, the colours have all faded and disappeared.

9. *Hall of Jupiter*. Head of Euripides (H). — Homer (F). — *Bas-relief* of high antiquity, and of the purest Greek sculpture, representing the story of Orpheus, Eurydice, and Mercury. Under each figure the name is inscribed in Greek characters, that of Orpheus being written from right to left. It is a repetition of the celebrated bas-relief in the Villa Albani, and is engraved in Finati's great work on the Museo Borbonico. — Socrates, with a Greek inscription, illustrated by Visconti (F). — Colossal sitting *Statue of Jupiter Stator*, found in the 16th century in a niche of the Temple of the Giant at Cumæ. It is an undoubted specimen of Greek art, and though cruelly retouched and apparently scraped, it is still very

dignified and imposing. — Bust of Marius.

In this part of the Museum have been deposited, but only it is understood temporarily, two *Sarcophagi* of great interest in connexion with the history of the Norman kings. At the time of Mr. Gally Knight's visit to Calabria and Sicily, these monuments were shown to him at Mileto, a village near Monteleone, which still retains the name of the celebrated Norman town which Count Roger of Sicily made his favourite residence. The larger Sarcophagus, which had been for ages called the Tomb of Count Roger, was lying in the vineyard which surrounds the ruined abbey of the Holy Trinity which he founded; but the lid had been removed to the modern village of Mileto. The smaller Sarcophagus, which tradition had handed down as the Tomb of the Countess Eremberga, Count Roger's first wife, was lying, with the lid of the larger one already mentioned, exposed to the open air and to the chance of injury in the piazza of Mileto. The circumstance having been published by Mr. Gally Knight in his work on the "Normans in Sicily," the attention of the Home Minister, Cav. Santangelo, was attracted to the subject, and in consequence of his representations to the king, both monuments have recently been removed to this Museum. The interest which they derive from their association with the great Norman prince, renders them far more precious as national monuments than their value as works of art. The larger Sarcophagus is of Roman workmanship, and presents nothing to call for minute description: the smaller one is of Greek sculpture, and is adorned with an alto-relievo representing the Battle of the Amazons.

10. *Hall of Atlas*, sometimes called the *Hall of the Illustrious Men*. — It derives its first name from the kneeling *Statue of Atlas* sustaining the celestial globe, from the Farnese collection. This is a very interesting monument of Roman art, and one of important value to the student of ancient astronomy. Of the 47 constellations known

to the ancients, 42 may be distinctly recognised, including the well-known groups of Cepheus, Cassiope, Andromeda, Perseus, Eniochus, Cygnus, Pegasus, Delphinus, Piscis borealis, Aries, Taurus, Gemini, Orion, Eridanus, Cetus, Piscis australis, Cancer, Leo, Virgo, Canis Major, Navis, Hydra, Vas, Corvus, Centaurus, Lepus, Sedes Cassiopeiæ, Bootes, Corona borealis, Hercules, Serpentarius, Libra, Scorpio, Lupus, Ara, Corona australis, Sagittarius, Capricornus, Aquarius, Aquila, Lyra, Draco. The five wanting to complete the full number of 47 are Ursa major, Ursa minor, Sagitta, Equus, and Canis minor. The date of this curious sculpture is fixed as anterior to the time of Hadrian, by the absence of the likeness of Antinous, which was inserted in the constellation Aquila by the astronomers of that period.—Bust of Antisthenes, a very fine portrait of the master of Diogenes, in Greek marble (F).—Homer, a dignified and venerable statue, of Greek sculpture, finely preserved (H).—Bust of Æschines, of Greek sculpture, evidently discoloured by the action of fire (H).—Bust of Periander, of Greek sculpture; a thoughtful and expressive head of the Wise Man of Corinth (H).—Statue of Cicero (P). Bust of Socrates (F).—Bust of Euripides (F).—Bust of Lycurgus, finely preserved (F).—Statue of Sylla; the head is that of Sylla, but it is only an adaptation to the rest of the figure (H).—Apollonius (F).—Solon, one of the finest busts in the collection; a noble likeness of the great legislator, executed in the most perfect style of Grecian art (F).—Bust of Seneca (?) (F).—Statue of an orator, discoloured by the action of fire (H).—Bust of Zeno (H).—Bust of Anacreon (F).—Statue of Livia (P).—Bust of Demosthenes in Greek marble, and of Greek sculpture (H).—Another bust of Zeno, bearing his name in Greek characters (F).—Female statue, supposed to be Niobe (F).—Bust of Herodotus, with his name inscribed in Greek characters (F).—Two busts of Lysias: one of them in Greek marble,

S. Ital.

and bearing his name in Greek letters.—Bust of Euripides (F).—Bust of Sophocles (F).—Small statue of Cicero in the act of speaking: a Roman sculpture in Greek marble; the head, hands and right foot are modern (H).—Bust of Carneades (F).—Bust of the Indian Bacchus (H).—Bust of Posidonius, with his name inscribed in Greek characters; a very beautiful bust, of Greek sculpture (F).—ÆSCHINES, or, as it was long called, Aristides, a magnificent statue in Greek marble, dignified in attitude and manner, and beaming with a commanding intelligence, which realises life itself. From the period when this statue was discovered in the villa of the Papyri, at Herculaneum, down to our own time, it has been named and described as Aristides, although it has always been admitted that the head bore a very slight resemblance to the different busts which were known to be authentic portraits of the "Just Athenian." The younger Vescovoli, however, of Rome, in a very learned pamphlet of recent date, has established, by a comparison of busts, that the statue is not that of Aristides, but of Æschines; and a collateral proof of a very interesting kind is adduced in the famous passage of Demosthenes in which he reproaches his great rival for the time and care which he was in the habit of devoting to the arrangement of his dress. "The figure," says John Bell, "the just size of life, stands upright, and presents the finest proportions. The head is gently turned to one side; the tunic, drawn lightly over the person, beautifully marks the form; the right arm resting on the breast, is enveloped in an exquisite drapery, which, gathered in richer folds, hangs gracefully over the left, retiring behind to sustain it. A grand simplicity and mild dignity are the distinguishing features of this fine production. The countenance is placid, yet elevated and noble; the head fine, and the curling of the hair and beard very beautiful." On the floor are three places marked by Canova as the best positions for contemplating the statue

from one of them it appears as if it were actually advancing, so real and lifelike is its action. Canova's admiration of this noble figure is well known. He considered it one of the most marvellous monuments of ancient art, and it is said that he never entered the Museum without visiting it.—Bust of Socrates (H).

11. *Hall of Tiberius*, so called from the majestic colossal bust of Tiberius in Greek marble, from the Farnese collection; a portrait of the imperial tyrant in his early youth before his naturally fine features had become disfigured by his debaucheries.—A quadrangular pedestal of Greek marble, erected in honour of Tiberius by the 14 cities of Asia Minor, which he rebuilt after they had been damaged by an earthquake. Each city is represented by a symbolical figure wearing its national costume, and distinguished by the name inscribed below it. It is a very curious monument of ancient art; it was found during Addison's visit in 1693, in the Piazza della Malva at Pozzuoli, and was for many years one of the principal ornaments of that town.—A beautiful vase, in Greek marble, ornamented with bas-reliefs, representing a Bacchanalian procession: the style of sculpture may almost be called Etruscan (H).—A double Hermes, with the heads of two philosophers supposed to be Terence and Apollodorus; but this point has not been the subject of so much controversy as the probable use of such a monument, which is not yet satisfactorily determined (F).—Two very elegant candelabra, supposed, from the nature of the ornaments, to have stood in a temple of Bacchus (F).—Another double Hermes, with heads of Herodotus and Thucydides, inscribed with their names in Greek characters (F).—A large and very elegant vase, in Greek marble, with bas-reliefs of some Bacchanalian festival, in the early Greek style (F).—Statue of a Roman Consul, found in 1816 outside the walls of Pompeii.—A Vestal, a favourite bust, known by the popular name of the

Zingarella, or the little Gipsy (F).—A fine Bust, apparently, of an astronomer, from the position of the countenance, which is fixed intently upon the Heavens. It is supposed by some to be a portrait of Aratus (F).—Bust of a philosopher unknown.—Another unknown bust, but of excellent workmanship.—Bust of the Indian Bacchus (F).—*Bust of Seneca*, well known as the Farnese Seneca. Winckelmann doubted the accuracy of the judgment which assigned this and many other similar busts to Seneca; and although it still retains the name, the generality of modern writers on art are disposed to agree with him in opinion (F).—Bust of the elder Juba, found in 1765 at Herculaneum.—Bust of the younger Juba, from the Farnese collection.—Bust of Cicero (H).—Statue of the Goddess of Abundance, found in 1816 in the street of the same name at Pompeii.—Bust of Claudius Marcellus, the conqueror of Syracuse (F).—Bust of a young Faun (F).—Bust of Themistocles in Greek marble, supposed to be the copy of a fine antique (H).—Bust of a laughing Faun, very much restored (F).—Bust of a philosopher, unknown.—A finely executed bust of Greek sculpture (F).—Bust of Vespasian (F).—Bust of the young Hercules, in Pentelic marble: all below the lower lip is modern (F).—Colossal bust of Alexander, a finely preserved bust of Greek workmanship (F).—Bust of Neptune, found at Nola.—Bust of Jupiter, found in the temple which bears his name at Pompeii.—Lycurgus, a fine head of Grecian sculpture, found at Nola.—Two colossal busts of Juno, very fine and well preserved, the first of Greek, the second of Roman workmanship; both from the Farnese collection.—An imperial bust, unknown (H).—Bust of Attilius Regulus (H).—Bust of Tiberius (H).—Bust of Lentulus in fine preservation (F).—A head of Agrippina, the wife of Germanicus, inserted on a bad modern bust (H).—Statue of Pudicitia, found in the theatre of Herculaneum.

neum; the head, right hand, and left arm are bad restorations. — Bust of a lady in Greek marble, wearing a diadem of gems and pearls, found in a tomb on the site of ancient Stabiae. — Two busts, male and female, called Terence and Terentia, because they were found together at Herculaneum, with an inscription bearing the name Terentius. It is however doubtful whether it is the true portrait of Terence. — Bust called that of Plato; it is an exact repetition of the Indian Bacchus already described, and was found in the same place at Herculaneum. — Bust of Varro (F). — Statue of a Sibyl in Greek marble; the arms, hands, and some portions of the drapery are modern (F). — A very beautiful bust of Homer in Greek marble (F).

12. *Cabinet of the Venus Callipyge.*

An arrangement of a crowd of Venuses in one room has a strange and almost ludicrous effect, more particularly as they are all, with some slight exceptions, in the same attitude, as if frightened at the intrusion of a stranger. Many of them indeed seem to have no other qualification for the honours of this select sanctuary than their appearance in what must now be considered as the orthodox posture of the Goddess of Beauty. It has been truly said by the clever author of "Notes on Naples," that "some of the naked group Paris would have looked at a good many times before he had bestowed the apple upon them, and could only have been styled Venuses because their modest originals coaxed the sculptor so to designate them from their two hands being fixed in the regular places, and their having no clothes to their backs. Nevertheless, Venus is Venus; and the murky saloon they so numerous inhabit is turned, in virtue of their Olympian presence, into a sort of Mahometan paradise, which mortal women are only allowed to see the inside of through the furtive medium of the key-hole." The principal statue of the collection is that which gives name to the cabinet, the VENUS CALLIPYGE, found in the Golden House of Nero, and long

considered to be one of the Venuses of Praxiteles. The right leg, the right hand, half of the left arm, the whole of the left hand, the naked part of the breast, and the head are modern restorations by Albaccini. Notwithstanding these extensive additions the statue is very graceful and worthy of its fame, though it must be confessed that its admirers seem to have been dazzled by its charms when they have compared it to the Venus de Medici. John Bell describes this statue with enthusiasm. "Giving expression or action to a Venus," he says, "has always been considered as one of the most trying points of skill in statuary. A nude Venus, pictured as under the influence of timid modesty, can only represent a form passive and inanimate, and if exhibiting tremor, apprehension, or consciousness, these feelings are insensibly participated, and her beauties are gazed upon with sensations approaching to something of a hurried and uneasy nature. The artist of the Venus Callipyge, with singular ingenuity and happy art, while filling the mind with delight and admiration, has overcome both these difficulties. The expression of her beautiful countenance is at once ingenuous and sprightly; a playful archness animates every feature, and the most winning smiles seem to shed a bright lustre over her whole countenance, communicating with a peculiar charm to those around her a portion of the delight which irradiates her aspect and physiognomy. The forms of the whole person are exquisite, the beautiful contours, gradually mellowing and softening into each other, with an undulating graceful ease representing nature itself in its most lovely proportions; while the finely wrought, exquisite, and pure white marble seems moulded as if it would yield to the touch. The right arm is folded, bending towards the bosom; the other is elevated; both hold an extreme point of the drapery which flows with easy elegance, and which she seems to be adjusting, but seemingly more with the object of adding to the graceful play of the folds than with any design of covering her

person. The position is fine, lightly resting on the left foot, the half-veiled bosom slightly inclining to the right, the countenance bending rather over the shoulder, the whole in exquisite symmetry."—The other Venuses in this cabinet require but a brief notice, for most of them have been so much patched by restorations that there is little left to require more than a passing attention.—A Venus of indifferent Roman sculpture from the Farnese collection; the nose, right arm, the left hand, the legs, and the dolphin are modern.—A Venus in Greek marble, from the same collection: the torso is antique and very fine; the head, arms and hands are modern.—Another Farnese Venus with a Cupid, of Roman workmanship. Part of the neck, the hair, the right arm, the left hand and part of the left foot of the Venus, and nearly all the Cupid are modern.—A Venus in Greek marble, and of Greek sculpture, found near the Forum at Pompeii in 1817. It bears marks of having been retouched by the ancients themselves and considerably damaged by their restorations. The feet, which were calcined by the action of fire, have been replaced by Solari.—Another Venus from Pompeii. When found the hair was gilt and the drapery painted with a purple colour; of which some traces may still be seen.—Marciana, sister of Trajan, in the attitude of the Venus of the Capitol; the arms, the left breast, and some other portions are modern (F).—Another Venus in Greek marble, greatly damaged, with a Cupid at her side riding on a dolphin (F).—Two more Venuses from the same collection, of Roman workmanship. The heads of both are modern.—Besides these statues, there are other objects—such as busts, candelabra, bas reliefs, masks &c.—found principally at Pompeii, which explain themselves, and which it would be tedious to enumerate. We may however call attention to the very curious perpetual *Calendar* from Pompeii, which is thus described by Messrs. Clarke and Malkin:—"It is cut on a square block of marble, upon each side

of which three months are registered in perpendicular columns, each headed by the proper sign of the zodiac. The information given may be classed under three heads—astronomical, agricultural, and religious. The first begins with the name of the month; then follows the number of days; then the nones, which in eight months of the year fall on the fifth day, and were thence called *quintanæ*; in the others on the seventh, and were therefore called *Septimanæ*. The Ides are not mentioned, because seven days always elapsed between them and the nones. The number of hours in the day and night is also given; the integral part being given by the usual numerals, the fractional by an S for *semissis*, the half, and by small horizontal lines for the quarters. Lastly, the sign of the zodiac, in which the sun is to be found, is named, and the days of the equinoxes and of the summer solstice are determined; for the winter solstice we read *Hiemis Initium*, the beginning of winter. Next, the Calendar proceeds to the Agricultural portion, in which the farmer is reminded of the principal operations which are to be done within the month. It concludes with the religious part, in which, besides indicating the god under whose guardianship the month is placed, it notes the religious festivals which fell within it, and warns the cultivator against neglecting the worship of those deities, upon whose favour and protection the success of his labours was supposed mainly to depend."

III. THE COLLECTION OF INSCRIPTIONS, or the MUSEO EPIGRAFICO. At the entrance are the two celebrated *triumphal columns* of cipollino, with Greek inscriptions, so learnedly illustrated by Visconti. The Museo Epigrafico contains upwards of 1200 inscribed monuments from Herculaneum, Pompeii, Stabiae, Pozzuoli, Baiæ, Cumæ, Ischia, Capri, and other places in the contorni of Naples. They are arranged in 8 classes. 1. The Sacred (118 in number). 2. Honorary (149). 3. Public Works (19). 4. Sepulchral (762). 5. Arabic (5). 6. Greek, Oscan, and Etruscan (73). 7. Early

Christian (22). 8. Miscellaneous (70). — This gallery contains some well-known statues, first among which is the group of **THE TORO FARNESE**. This celebrated group, in Greek marble, representing the story of Dirce bound to the Bull of Mount Cithæron, is interesting not only as a work of art, but as having been described by Pliny as one of the most remarkable monuments of antiquity. He tells us that it was brought from Rhodes to Rome, and was the joint work of the Rhodian sculptors, Apollonius and Tauriscus, who cut it from a single block of Grecian marble. Asinius Pollio, the great patron of art in the time of Augustus, is believed to have purchased it with other celebrated sculptures for the purpose of enriching Rome with the choicest specimens of Grecian art. It was found, together with the Farnese Hercules, in the Baths of Caracalla, and was severely injured. The principal restorations were made under the superintendence of Michael Angelo by Giobattista Bianchi, of Milan, who added the head of the Bull, the upper part of the figure of Dirce, and a great portion of the figures of Amphion and Zethus. The group, when first discovered and restored, was placed by Michael Angelo in the second court of the Farnese Palace at Rome, where, in accordance with the views entertained of its original purpose, it was used as the decoration of a fountain. In 1786 it was brought to Naples, and was again injured by restorations rendered necessary by its removal from Rome. It was then placed in the Villa Reale, and after remaining there for many years, exposed to the open air, it was removed to this museum by the judicious order of Francis I. "This great and distinguished work of antiquity," says John Bell, "is equally choice in the fable, which is pathetic, and in its wonderful execution. The subject is the beautiful tale of the revenge of Antiope and her two sons (Zethus and Amphion) on Dirce, for having seduced the affections of her

husband Lycus, King of Thebes, who, being enamoured of her, had despised and repudiated his queen. Her two sons, enraged at the insult offered to their royal mother, to wreak their vengeance, resolved on tying their victim to the horns of a bull. But Antiope, with masculine generosity towards her rival, interposed and prevailed with the young men to restrain the animal, and unbind their devoted captive. It is in this, the most animated and critical moment, in the act of fixing on the horns of the bull the cords that encircle Dirce, and when they are induced to stay his precipitate course, that the group is conceived. The idea is grand, the tale is full of interest and finely told, the action simple, yet so powerful that the mind dwells as it were on the issue with almost breathless sensations. The infuriated bull, ready to begin his murderous career, and already bounding from the ground, his head tossed in the air, and held only by the nostrils, but with a firm grasp, by one of the youths; the beautifully touching, disconsolate, and abashed condition of Dirce, who lies almost prostrate on the earth, and is looking up with horror to the fatal completion of her abiding fate; the animated aspect of the two youths in concert straining every nerve, every sinew, with light and graceful yet powerful action, to curb the fierce animal, is truly fine. These form the front view of the group, which gradually rises from behind in the most magnificent proportions; the queen standing rather apart, in an upright attitude, simple and majestic, terminates the prospect. In the composition of a group, the ancients required unity, simplicity, and clearness. In all these points, this work is particularly distinguished. It presents one simple action, natural, yet heroic; and a finer, a more animated group, — a more generous sentimental tale, — a tale more easily displayed all in one moment, — a more choice variety of personage — and a more lively, dignified, entire action, cannot well be imagined. The deplorable, humbled condition of the victim — the wild imposing grandeur of

the furious bull that is to be the blind instrument of vengeance—the vigour and eagerness of the young men, who address themselves, with all the youthful energy and skill of the circus, to restrain the animal—the pure, simple attitude of the mother, who, having by persuasion subdued their indignation, stands dignified and unmoved in silent contemplation of her youthful heroes, bold and intrepid, yet obedient to their queen and their mother, is in every respect wonderfully imagined. The domestic, although heroic, nature of the scene, in point of sentiment, effect, and composition, renders this work, to my idea, among the finest designs of the ancients, and, considered as a group, as having no equal. The composition of the Laocoon, esteemed one of the first, is artificial and complicated, only offering in the general view straggling, twisting, tortured forms, such as can hardly be contemplated without uneasy sensations; while the whole possesses too little of nature to awaken any powerful interest. The Niobe (and it is doubtful if they ever were a group) too much resemble each other, and are too little varied to tell a tale with fine dramatic effect. But this of the Toro presents at once a touching incident and a most animated action. The feelings are wound up to admiration and interest in beholding two youths won to pity and repenting of their cruel design, with intrepid courage subjugating an infuriated animal, and sparing their victim in the moment of her utter despair.”—A colossal statue of Tiberius, a good work of Roman sculpture, somewhat injured by restorations.—A colossal statue of Atreus in the act of slaying one of the children of his brother Thyestes. This statue was long considered to represent Commodus as a gladiator, and the loss of the head was supplied by a laurelled head of that emperor, but Cav. Finati has proved, in the 12th volume of the “Museo Borbonico,” that it can be no other than Atreus perpetrating the first act of his fearful vengeance. Both these colossal statues are from the Farnese collection, and are executed in Greek marble, but

by Roman artists.—The FARNESE HERCULES, or the Hercules of Glycon, one of the most famous of the many masterpieces of ancient art which have been exhumed from the baths of Caracalla. It was brought by Caracalla from Athens to adorn his baths, and was found among their ruins in 1540 by Pope Paul III., but the legs were wanting. Cardinal Alessandro Farnese employed Michael Angelo to supply the legs, and from his model in terra cotta the missing limbs were executed and added to the figure by the Milanese sculptor Guglielmo della Porta. Twenty years after the discovery of the statue the original legs were found in a well three miles distant from the baths, on the property of the Borghese family; but Michael Angelo was so well satisfied with the restorations of Guglielmo della Porta that he would not allow them to be replaced. The antique legs remained in the possession of the Borghese family until a few years since, when the present Prince Borghese presented them to the king of Naples, who of course restored them to the statue. The left hand, however, was never found and its place is supplied by one of plaster by Tagliolini. This celebrated statue represents Hercules resting on his club, which seems to bend beneath his ponderous arms; while the expression of complete fatigue, both in the countenance and limbs, is combined with a display of strength even, in repose, which is perfectly supernatural. At the foot of the club is inscribed the name of the Greek sculptor Glycon, ΓΑΥΚΩΝ ΑΘΗΝΑΙΟΣ ΕΠΟΙΕΙ. Few statues of antiquity were so popular among the ancients themselves as the Hercules of Glycon. It was impressed on the money of Athens, and afterwards on the coins of Caracalla; and there is reason to believe that the Romans had many copies of the statue executed by their best artists. One of them, of the full size, is in the Palazzo Pitti at Florence, and there is a small bronze copy in the Villa Albani at Rome. In modern times much has been written on the powerful execution

of the statue, and it has been sometimes described by enthusiastic writers on art as a masterpiece of sculpture. But the great anatomist, whose scientific criticism has given so new an interest to the principal statues of this Museum, has shown how unworthy it is of such praise, for the simple reason that it is not true to nature. "Far," says Bell, "from bestowing the praise so generally adjudged to this statue I almost wonder that it is not rather beheld with disgust. . . . The exploits of Hercules fire the imagination as grand, as adventurous, as miracles of strength; but how do such vast conceptions fade before this mere ragged overgrown heap! Had the figure, by bending and turning, shown chiefly, as in the Belvedere Torso, the great muscles of the shoulders and back, which may be increased and expanded by labour, the effects had been very different indeed. Limbs are rendered strong and muscular by labour, and may in nature even grow to an extreme size, but the trunk can only become bulky, and from the reverse of exertion. But while the artist, unconscious of this, has rendered the pectoral muscles and chest, which are really susceptible of increase, rather thin and small, we find the ribs, the rectic muscles, and muscles of the belly, where they lie over the stomach, are knotted into bulky unmeaning masses, extravagantly caricatured; insomuch, that I believe the most subtle anatomist would be at a loss to define those masses which he most affects to display. No want of skill, but false principles on these points alone have betrayed the sculptor into error. Look but to the head joined to this mass of ideal strength, and the inimitable powers of the artist are at once brought into evidence. The fine open forehead; the deep thoughtful expression of the countenance; the rich disorderly mass of short strong hair; the forms of the nose; the fine and fully-curved beard, from which the lips protrude as if breathing, are all admirable;—the placing of the ear and juncture of the neck behind are also good. This sta-

tue has been celebrated for its anatomical accuracy, but erroneously. In the first place, in many points it is a mass which defies all definition. In the next, the anatomy of the pectoral muscle and fall below it is wrong; the muscle is too small; the serrated muscle too far back, and the heads of the rectis abdominis quite caricatured. It is also faulty in some of the proportions; the arms are too vast for the chest, which could not support them in any labour corresponding with their individual strength. The left arm, in particular, is enormous, and in resting on the club which, from its weight, bends under it, the triceps extensor cubiti bulges out into something like a second shoulder and elbow. The thighs are so short as to take away all dignity from the figure, and the hip and haunch are, in consequence, almost entirely wanting. The left hand is badly restored; the small sprawling thumb and fingers correspond ill with the immense bulk of the body, which requires a hand large, square, and knuckly. The legs are the best; but even these are not perfect. But the feet are fine, particularly in the joint from the ankle bone; the tarsus, or arching of the foot, which, with the size of the tibia, the iron-like strength and firm standing of the feet, is admirable. This celebrated statue was found in the baths of Caracalla, and formed, of course, the most important object in the gymnastic school as an ideal representation and abstract picture of corporeal strength; and it must have been considered as the very deity of the place. It probably stood in a vast hall surrounded by the finest works of art, which must have given great relief and grandeur to the general effect of the statue."

IV. THE GALLERY OF BRONZES, the most extensive and interesting collection in the world, is rich in works of art discovered at Herculaneum and Pompeii. Many of these are of surpassing interest and beauty.—Two deer, the size of life, very graceful and full of nature (H).—A *Drunken Faun* reposing on the lion's skin

and imitating with his fingers the sound of the castanets. "The forms of this figure," says John Bell, "are very fine; but its particular excellence more especially lies in the chaste manner in which drollery is delineated, as in statuary any expression of the risible faculties is apt to degenerate into burlesque or caricature; whereas here the effect is infinitely pleasing, insomuch that, while looking at this merry Faun, we insensibly partake of his mirthful sensations. The distinctive character of the Faun is expressed by the two glands on the neck" (H).—A horse, supposed to have formed part of a quadriga; it has suffered from fire, but has been cleverly restored (H).—A *Mercury* *reposing*, the size of life; one of the most chaste and exquisite statues in the Museum. "The forms, those of early youth," says John Bell, "are all beautiful, soft, and flowing. The figure inclines gently forward, represented as in a moment of deep meditation; the countenance fine, pensive, with infinite sweetness of expression; the hair admirably disposed; the limbs round, full, yet most delicate. The right leg is partly extended, the palm of the hand resting on the block of marble sustaining the person, while the other lies carelessly on the left limb, which, bending from the knee, recedes backward. The feet and ankles are finely modelled, and the wings are exquisitely delicate." It is also in admirable preservation, nothing being wanting but the caduceus, of which there is still a fragment in the right hand (H).—A Dyer's caldron. (P).—Statue of the Pythian Apollo, somewhat above the natural size; the first bronze of this size which was found at Pompeii.—Statue of an Actress, probably a portrait, found in 1754, with five others near it, in the villa of the Papyri at Herculaneum; the glass eyes give a life-like aspect to the countenance.—Bust of a warrior, finely preserved (H).—Statue of a female dancer, with glass eyes and inlaid ornaments on the mantle and tunic; one of the Herculaneum group of actresses mentioned above.—A fine and well-preserved bust of Ptolemy

Philometor, with glass eyes and the brow encircled with the regal diadem (H).—Bust of Caius Cæsar, much damaged by restorations (P).—Another statue of an actress; one of the group mentioned above. Bust of Lepidus, admirably preserved (H).—Bust of Livia, very beautiful, and of excellent workmanship (H).—Bust of Tiberius, damaged (P).—Bust, supposed to be that of Democritus, found with the bust placed in its neighbourhood, which is attributed, probably with a little foundation, to Heraclitus (H).—A female dancer; one of the companion statues already mentioned.—Bust of *Berenice*; one of the finest and most graceful portraits in the gallery. When exhumed, in 1756, from the ruins of Herculaneum, the eyes and lips were encrusted with silver, of which the traces are still visible.—A *Discobolus*, in the act of watching the direction of the disk which he has just thrown; a most spirited and life-like figure, full of natural grace and expression. The glass eyes greatly heighten the effect (H).—A fine veiled statue of Piety, formerly supposed, but erroneously, to be a portrait of Ciria, the mother of M. Nonius Balbus, because it was found in the Theatre of Herculaneum; but other statues have since been discovered bearing the name of Ciria, which bear no resemblance to the countenance of this figure. The drapery is well arranged.—Another *Discobolus*, the companion of the one already described, not inferior, and perhaps even finer, in expression.—Bust of Ptolemy Soter wearing the regal diadem, very finely preserved (H).—Statue of an actress; one of the group already mentioned.—Bust of Ptolemy Philadelphus, with the diadem ornamented with laurel, in allusion, probably, to his patronage of letters and of science. It has glass eyes, and is admirably preserved (H).—The supposed bust of Heraclitus, finely executed and in good preservation (H).—Bust of Tiberius (P).—Bust of Augustus, with the name of the sculptor Apollonius of Athens, the son of Archius, inscribed at the base of the

breast (H).—Camillus, one of the priests of the sacrifices instituted by Romulus; an interesting statue, preserved in the minutest details, found in some ruins in Naples.—Bust of Ptolemy Alexander wearing the regal diadem; the right eye is damaged (H).—Bust of Sappho; a very expressive and interesting portrait with glass eyes (H).—Statue of a female dancer, the companion of those already described, and the finest of the group. It is also particularly interesting as an example of the internal arrangement of female drapery. The fillet which binds the hair is inlaid with silver, which was a characteristic of the dancing girls in the time of Homer (H).—Bust of Sylla (H).—Bust of Commodus, considered by some to be a copy of some one of the very rare busts of this emperor, and to be not older than the 15th century (F).—Bust of Antinous, as Bacchus (F).—Statue of Antonia, wife of Drusus (H).—*Bust of Scipio Africanus*, one of the finest and most characteristic heads in the Museum. The two scars on the left side of the bald head fully authenticate the portrait. It was found in the villa of the Papyri at Herculaneum.—Fragment of an equestrian statue, supposed to be Nero; a ring on one of the fingers bears the distinctive lituus of the Roman nobility in the form of the letter S; the horse is altogether lost (P).—Bust of Lucius Cæsar, son of Agrippa (H).—Fragments of horses' heads (P).—Colossal statue of Drusus as a Sacrificus, extremely interesting on account of its costume and perfect preservation (H).—Bust of Speusippus, the nephew and successor of Plato, to whom it is sometimes erroneously attributed. It is a grand bust, somewhat severe in character, but of beautiful workmanship, and of the highest finish (H).—The *Sleeping Faun*, a very pleasing statue of a Faun sleeping upon a rock, with the right arm bent back over the head, expressive of fatigue. The disposition of the limbs and the half-opened lips are beautifully true to nature, and indicative of the deep sleep which follows

active exercise. It is in perfect preservation and was found in 1756, exactly as we now see it in the villa of the Papyri at Herculaneum.—*Bust of Archytas*, with his head bound with the national fillet of the wool of Tarentum; a most interesting and important portrait (H).—Colossal nude statue of Drusus, found with the inscription which is now inserted in the pedestal, stating that it was bequeathed to the municipalities by the son of Lucius Seneca, in honour of Drusus, Pontifex Maximus, for the eighth time Tribune, for the sixteenth time Emperor, for the fourth time Consul, the Father of his Country, and Censor. The ring on the finger of the left hand bears the distinctive lituus of Roman nobility (H).—A small, but very elegant, female figure with wings; it appears to have formerly held an olive branch in the hand, which is now made to bear a long spear; and it is not improbable that it represented a messenger of peace. The right arm is wanting; the left has a gold armlet, with a small emerald in the middle (P).—A small *Statue of Apollo*, holding in one hand a lyre with silver strings, and a plectrum in the other; the eyes are of silver. This very beautiful and precious work of art, wonderfully preserved, even in such delicate details as the strings of the lyre, was found in 1808 in a private house at Pompeii, where it is supposed to have been used for domestic worship. The features are perfectly feminine, and thus illustrate the descriptions of the ancient writers, who ascribed to Apollo the aspect of a young bride.—The *DANCING FAUN*, a small statue which the unanimous testimony of all writers on art considers the gem of the Naples' collection. It is also the most beautiful of all the bronzes found at Pompeii; and the house in which it was discovered will retain for ever the name of the "House of the Faun." Nothing can surpass the light and graceful character of this figure. "The proportions, the lightness, the forms, the animation of the countenance," says John Bell, "are inimitable. The

head is slightly thrown back, the left arm raised, the right foot advanced, while the bend of the back and throwing out of the haunch, particularly denoting vigour and agility, is most spirited. The head is bound by a garland of acorns, the hair and beard fine, delicate, and rich. The whole is beautiful, most graceful, and sprightly, standing, raised up on the tip of the toe, giving a singular expression of life and elasticity."—Bacchus and Ampelus, a very elegant and interesting group, with silver eyes, standing on a semi-circular base inlaid with a garland of silver olive leaves. This group is associated with one of the most touching domestic incidents of the destruction of Pompeii. It was found in 1812, with other objects of value, in the dyer's caldron already described. The caldron was standing in the room of a house at Pompeii which was the nearest to the street. Marks of some linen fabric may still be traced upon the surface of these figures; and it is therefore supposed that the owner, in his anxiety to save his treasures, had wrapped them in a linen cloth, and was in the act of removing them in the bronze caldron, when the fiery eruption compelled him to seek his own safety in flight.—Colossal statue of Augustus deified, holding the sceptre in his right, and the lightning in his left hand, in imitation of Jupiter (H).—A small heroic statue, resembling the symbol of Virtue which occurs so often on the consular and imperial medals, but supposed, by the learned Abbé Guarini, to represent Caligula in his childhood (?). The eyes and lips are inlaid with silver; the cuirass also is enriched with silver ornaments, among which is a quadriga guided by Apollo, having below it an allegorical figure of the earth between a bull and a she-goat. The ægis, thrown over the left shoulder, is ornamented with a Gorgon, and is remarkable for its unusual position (P).—Bust of M. Claudius Marcellus (H).—Half-length figure of Diana, with glass eyes, in the act of killing the children of Niobe. The left arm is wanting. It is supposed to have been the com-

panion statue of the Apollo, described in a previous page (P).—*Bust of Seneca*, with glass eyes, a speaking and most intellectual head, considered, with justice, one of the finest in the Museum. There is some doubt whether it really represents Seneca; but, as we see it repeated in marble, in bronze, and in pietra dura, there can be no question that it is the portrait of some illustrious and popular personage. John Bell describes it as "very exquisite. The countenance," he says, "is particularly animated, and with a charm and truth to nature rarely exhibited in marble. In looking on it, the attention is suddenly arrested; the features seem full of life, as if words had just proceeded from the partly-closed lips. The divided hair, spare and marking the winter of life, is beautifully executed. The beard, also bearing the same character, is peculiarly fine" (H).—A bull, the ornamental part of a fountain at Pompeii, where it was recently discovered; the leaden pipe may still be seen in the mouth.—Colossal statue of Marcus Calpurnius in the toga, discovered at Herculaneum in 1743, with an inscription, recording that it was erected in his honour at the expense of the citizens and inhabitants.—Bust of Ptolemy Apion, with the diadem (H).—The infant Hercules strangling the serpents, from the Farnese collection. The pedestal, which dates probably as late as the 16th century, contains in six compartments the labours which Hercules performed after the destruction of the serpents.—Bust of an unknown person, remarkable for its fine preservation, and for the arrangement of the hair (H).—Colossal statue of Lucius Mammilius Maximus in the toga, found at Herculaneum with the companion statue of Marcus Calpurnius already described; according to the inscription found at its base, it was likewise erected at the expense of the citizens and inhabitants.—A large bronze stop-cock of an aqueduct or reservoir. This cock must have been turned off at a moment when the water was in the pipes; for, after the lapse of 17 centuries, it still contains water, as it were hermetically

sealed. It was found at Ponza, probably in the baths erected by Tiberius on that island.—*Colossal head of a Horse*, one of the very noblest specimens of Greek art which has been preserved to our time. It is, according to tradition, the only remaining portion of a colossal horse which stood in the pronaos of the Temple of Neptune, now occupied by the Piazza di San Gennaro. This horse was said to have been a copy of the celebrated Trojan horse, which the Greek founders of Neapolis, proud of their origin, and tracing it from the destruction of Troy, adopted as their national emblem. The statue was believed by the populace to have been cast by Virgil, whom the Neapolitans have always regarded as a magician. From this circumstance it was considered so sacred, and was held in such high repute for the cure of all the maladies of horses, that from all parts of the kingdom horses were brought to Naples to be cured by simply leading them round the statue. Cardinal Carafa, when archbishop of Naples, is said to have resolved to check this superstition; and, finding all other means fruitless, he had the statue melted down, and the bronze converted into bells for the cathedral. His kinsman, Diomede Carafa, Count of Maddaloni, however, saved the head from destruction, and placed it in his palace as a memorial of a work of art which was then irretrievably lost. John Bell describes this head with just enthusiasm. "It is," he says, "superb, unequalled, magnificent from its bulk, and invaluable in workmanship. The head is most spirited and of the finest action; and the statue, when entire, must have presented a work of singular grandeur. It is much to be regretted that the head is not sustained in a form such as to give it the advantage of being viewed in a natural position; since, as it now is, resting on the neck, the general effect is greatly injured."—A raven: like the bull noticed above, it formed part of a fountain; the tube for the water may still be seen in its beak (H).—A small, but very interesting, statue of Diana in the costume of a

huntress (H).—Small statue of one of the Cabiri (H).—Small statue of Bacchus, in fine preservation, very graceful and characteristic (H).—Small figure of Mercury: the left arm is lost (Nocera).—A small figure of a Bacchante, in a fine state of preservation, also found at Nocera.—A small statue of a boy, with the right hand resting on a vase. It is one of a group of eight, which formed the ornaments of a fountain at Herculaneum.—*Bucephalus*, a small but exceedingly beautiful statue of a horse, with silver head-band and bridle. Nothing can surpass the impetuous expression of this noble animal, or the admirable preservation of its minutest parts. It was found at Herculaneum, in the same spot with the equestrian statue of Alexander; and it is therefore supposed that it was intended to represent Bucephalus.—One of the group of boys described above, differing however from that figure, by having the left instead of the right hand resting on the vase.—A small statue of a Satyr, sitting on a rock and caressing a tiger, found, with four others to be noticed hereafter, at Herculaneum, where they formed the ornaments of a fountain.—A small equestrian statue of ALEXANDER THE GREAT mounted on Bucephalus, and in the act of striking with the sabre. This very precious monument of ancient art is one of the most interesting objects in the Museum. Alexander is a noble figure; the head, divested of the helmet, and bound simply with the royal diadem, is full of heroism and animation. The horse is quite equal to his rider in energy and vigour, and fully realizes all our preconceived ideas of the famous Bucephalus. The reins, elaborately worked, are of silver. The rare occurrence of statues of Alexander, and the exquisite workmanship of this group, almost entitle it to be considered unique (H).—A sitting Satyr caressing an otter, the companion figure of the one caressing a tiger already described.—Another of the group of boys described above. This one carries under his left arm a dolphin, in whose mouth the water-pipe may still be seen.—Alto-relievo of a

warrior, found in the theatre of Herculaneum with the alto-relievi of Juno and Apollo described below. It is believed that they formed part of the ornaments of the celebrated quadriga of Herculaneum. — Another of the group of boys, corresponding with the one just noticed, except that this figure carries the dolphin under his right arm. — A small statue of *Fortune, with the attributes of Isis*. This very remarkable statue is of great value to the student of Mythology: it is also interesting as a work of art in the highest state of preservation. The dress is inlaid with silver (H). — Alto-relievo of Juno, one of the three companion figures already described. — A small statue of Fortune standing on a globe, or rather poising herself upon tip-toe, as if about to dance, an attitude often described by ancient writers as characteristic of Fortune, but of which this is, we believe, the only known example. The gracefulness of the figure; the light, airy, and almost transparent drapery; the silver necklace; the silver inlaid border of the mantle, and the silver festoon which surrounds the globe, all combine to give unusual value to this most interesting figure (H). — Another of the group of boys mentioned above; the right hand rests on a mask supported by a column. — Alto-relievo of Apollo (?), one of the companion figures already described as forming part of the quadriga of Herculaneum. — Another of the group of boys, with the left hand resting on a mask. — A Satyr sitting, the companion figure of the two already noticed. — A small equestrian statue of an Amazon; very characteristic of the martial attributes of these female warriors. The right portion of the chest is, as usual, covered with drapery, to signify the absence of the breast: the horse is very beautiful and spirited (H). — A Satyr; one of the group already described. — A young Faun carrying an Otter (H). — A small and very pretty figure of a Bacchante (H). — Another young Faun. — Another of the group of boys described above. This one bears an amphora

on his right shoulder, and is perhaps the most graceful of the group. — A small figure of Silenus riding on an Otter, found, with the Satyrs already described, at Herculaneum, where they served as ornaments of a fountain. This Silenus stood in the middle of the group, and the water passed out of the mouth of the otter. — Another of the group of Boys. The amphora, in this case, rests on the left shoulder. — A Pig, very characteristic, and in fine preservation (H).

V. THE COLLECTION OF ANCIENT GLASSES, arranged) with the objects described in the six following classes, in rooms upstairs). This is, without exception, the most extensive and most valuable collection in the world. It amounts at present to upwards of 4,000 pieces, including almost every article into which glass is capable of being worked. Many of these show the remarkable skill which the Romans had attained in this branch of manufacture. Among them are wine bottles, plates, water jugs, cups, decanters, cruets, tumblers, urns, chalices, bas-reliefs, scent bottles, pots of rouge and perfumes, funnels, bottles of medicines, fruit dishes, necklaces, cinerary urns still containing human bones, and numerous other articles which it would be tedious to enumerate. The window glass found in the villa of Diomed at Pompeii is extremely interesting, as showing how early its use had become essential to domestic luxury. Among the vases is one of remarkable beauty, discovered full of human ashes in the tomb attached to the House of the Mosaic Columns at Pompeii in 1837. It resembles the Portland vase in appearance and style, and is not unworthy to be compared with it in regard to grace and elegance of execution. The bas-reliefs, like those of the Portland vase, are in a white semi-transparent material, which appears to have first coated the whole body of the vase, and then to have been removed by the workman, precisely as a cameo is made. When discovered one side of the vase was broken in three places, but the fragments were carefully col-

lected, and the whole has been restored with great skill and success.

VI. THE TERRE COTTE, or COLLECTION OF POTTERY. This is also a very interesting and important collection, containing upwards of 5000 articles, which throw a valuable light on the domestic manners and life of the ancient Romans. Here are basins, cups, bottles, oil vessels, porringers, pots, lamps, urns, tiles, gutters, pipes, inkstands, lids, plates, drinking bowls, chimney pots, bird fountains, a money-box still containing coins, a cage for fattening dormice, and three tazze of singular beauty, adorned with bas-reliefs of great interest. One of these has the bust of the matron to whom it evidently belonged, with the hospitable inscription, "BIBE AMICE DE MEQ."

VII. THE CINQUECENTO COLLECTION. This branch contains 1200 specimens, among which the following may be mentioned:—A Sacramental Pix, in bronze, designed, it is said, by Michael Angelo, and cast by Jacopo Siciliano, whom Vasari commemorates for his skill in casting metal.—A bas-relief of the Passion in alabaster, which belonged to King Ladislaus, and was always placed upon the altar whenever he heard mass: it was presented by his sister, Joanna II., to the monks of S. Giovanni Carbonara, in whose church the king is buried.—A bronze bust of Dante, supposed to have been made from a cast taken after death.—A bronze bust of Ferdinand of Aragon.—Two marble busts of Paul III. (Farnese), and others of Charles V., Gian Gastone, and Ferdinando de' Medici.—Statue of Margaret of Austria, mother of Frederick and aunt of Conradin, erected by the monks of the Carmine, which she founded with the ransom she had brought, too late, to redeem the life of her son.—A splendid casket of silver-gilt, adorned with rock crystals and bas-reliefs representing mythological subjects, and various events in the history of Alexander the Great; a complimentary allusion to the achievements of Alessandro Farnese. It bears the name of *Joannes de' Bernardi*, supposed to be Giovan Bernardi of Castel

Bolognese.—The sword and poniard of Alessandro Farnese, with an agate handle which bears the inscription, DVCE TVTVS ACHATE.—A numerous collection of sacramental vessels, carved figures in wood and ivory, a celestial globe in brass, brought from the East as a present to Cardinal Borgia, and described by the astronomer Toaldo and others. It bears an Arabic inscription to this effect:—"By the command, and with the protection of our Lord the Sultan Alkamel, the wise, the just, the defender of the Mussulman faith, Mahomet Ben-Abi Beeker-Ben-Aioud, always invincible; designed by Caissar Ben-Abi Alcasem Ben Mosafer Alabraki Alhanofi, in the 622nd year of the Hegira," (A. D. 1225).—A bronze patera, used as an armlet, with two Arabic inscriptions, the one on the inside stating that "whoever carries this about him, the malignant spirit will be driven from him with the help of God." The inscription on the outside is as follows: "Mahomet Rabunar, second brother of Rabuni, on whom God have mercy: this holy patera is a remedy for the bites of serpents, scorpions, and mad dogs, for difficult labours, tumours, and violent colics."—Some curious pictures brought from India by the missionary Padre Paolino da S. Bartolomeo, for Cardinal Borgia, illustrating the attributes of Vishnu, Siva, Saravasdi, and other Indian divinities.—A collection of miscellaneous objects from the South Sea Islands.

VIII. ROOM OF THE PAPYRI. This collection never fails to excite the strongest interest among all classes of travellers, not merely for the intrinsic value of the ancient writings which have been thus preserved, but also for the skill and ingenuity in which masses of blackened matter, buried for seventeen centuries, and changed by the action of air and moisture into what were at first considered to be sticks of charcoal, have been unrolled and successfully decyphered. Nearly the whole collection was discovered in 1752, in a suburban villa at Herculaneum, in a small room which had evidently been

a library, for the papyri were ranged in presses round the walls of the apartment. The workmen destroyed those which were first brought to light, thinking that they were mere pieces of charcoal; but on the opening of this room the remarkable arrangement of the rolls excited curiosity, and led to the discovery of Greek and Latin words. The whole collection in the villa, amounting to 1730 rolls, was then carefully preserved, and deposited in the Royal Museum at Portici, together with seven inkstands of various forms, a stylus and its case, bronze busts of Epicurus, Zeno, and Hermachus, bearing their names in Greek letters, and other articles which were found in the same apartment. The first person who appears to have suspected the real character of the papyri was Paderni, who, in a letter to our countryman Dr. Mead, expressed his conviction that he had discovered traces of letters upon the supposed sticks of charcoal, and therefore believed that they were manuscripts, altered by the action of the fire. A long time, however, elapsed, after this discovery was verified by further observations, before any practical means of unrolling the papyri was devised. It is, perhaps, necessary to observe that the papyrus was formed of thin laminæ of the vegetable tissue of the rush whose name it bears; and that these laminæ were pasted together so as to form a long narrow sheet varying from 8 to 16 inches in breadth. The surface was polished with some hard substance, and the ink was then applied with a reed or *calamus*. This ink, however, being a simple black fluid, without a mordant, was liable to be effaced by the application of moisture. It is evident, therefore, that the utmost skill and caution were necessary in unrolling the papyri to preserve uninjured the manuscripts upon their surface. Mazzocchi tried the plan of placing them under a bell glass in the sun, believing that the moisture and heat would detach the leaves; but this experiment failed entirely, and the writing evaporated with the moisture of the rolls. The Padre Piaggi at

length invented an ingenious machine for separating and unrolling them, which, although tedious in its operation, is still used as the best that has yet been suggested. Sir Humphry Davy, it is well known, visited Naples for the purpose of ascertaining whether the resources of chemistry could not be made available in discovering a more expeditious and certain process of unrolling. After analysing several papyri, he tried various experiments with more or less success, but at last he relinquished the undertaking, partly, it is said, from a belief that unnecessary obstacles were thrown in his way, and partly from disappointment at the failure of his plans. The number of papyri now exceeds 1750, of which about 500 have been successfully unrolled. Two volumes of the transcripts have been published, and another has long been preparing for the press. No manuscript of any known work has been discovered; and so far as the examination has yet advanced, the library seems to have consisted chiefly of treatises on the Epicurean philosophy, a fact confirmed by the busts of Epicurus and his followers, which we have already mentioned. Two books of a *Treatise de Naturâ* by Epicurus and some books by Philodemus are the most important of these works. Philodemus was a philosopher of Gadara in Syria, who appears to have visited Rome in the time of Cicero, by whom he is mentioned in the "*De Finibus*" as a *vir optimus et homo doctissimus*, a description which seems to negative the conjecture that he is the Philodemus alluded to by Horace in one of the most licentious passages of his satires. One of the papyri which bear his name is a *Treatise on Music*, in which he endeavours to prove that the study of music is injurious to the morals of a state; another is a *Treatise on Vice and Virtue*; another is a *Dissertation on Rhetoric*, and its influence on the administration of Government. Nearly all the manuscripts have lost their first leaves, but the titles are fortunately repeated at the end. They are written in

columns containing from 20 to 40 lines in each, and without stops or marks of any kind to indicate the terminations of sentences or the divisions of words. The letters of the Greek manuscripts, with the exception of the ω , are all capitals; some of them are peculiar in form, and bear accents and marks of which all knowledge has been lost. The A, Δ, E, Λ, M, P and Z, as Winkelman pointed out nearly a century ago in his letter to Count Brühl, differ in character from all other examples of ancient writing with which we are acquainted. The columns are from 3 to 4 inches in width, and are separated from each other by spaces about an inch wide; they are also in some cases divided by red lines. One of the Latin manuscripts is attributed to Rabirius, whose poem on the battle of Actium is mentioned by Seneca and Quintilian.

IX. CABINET OF GEMS, or the *Oggetti preziosi*. The pavement of this apartment is composed of ancient mosaics, among which is the celebrated device of the dog, with the words CAVE CANEM: "Beware of the Dog." The design is very spirited: the dog is chained, and is represented black spotted with white, with a red collar. It is impossible to attempt a detailed description of the objects preserved in this and the succeeding rooms. On the right hand, on entering the apartment, is a small press containing a numerous collection of objects in gold, and some cloth of asbestos, found in the tombs at Cumæ, Canosa, and other places of high antiquity. In two other presses on the right are various interesting articles: among them are the colours and stock in trade of a painter, taken as we now see them from his shop at Pompeii; some of the colours are in a crude state, others are prepared for use, and are still in the original vases in which they were kept for sale: with them were found numerous shells, a pumice stone, a mullet of verde antique, pieces of amber, wax, chalk, sulphur, &c. We find here likewise corks for bottles, soap, sponges, ropes, twine, nets of various sorts, flasks for wine, oil bottles,

wearing apparel of linen and wool, a medicine chest, with the slab for preparing pills with the spatula. Here are also eatables of all kinds, walnuts, almonds, filberts, chestnuts, figs, plums, raisins, rice, carrouba nuts, beans, pears, dates, coriander seeds, pomegranate seeds, pine kernels, lentils, millet, barley, wheat, mustard seed, fragments of fish and other bones, snail shells, and two loaves of bread, circular in form, flat, and about 8 inches in diameter. One of them is stamped with this inscription:—SILIGO . CRANI . Z . CICEA, which is supposed to mean that vetches (*cicer*) were mixed with the flour. Two other presses on the left side of the room contain silver articles, such as tazze, plates, salvers, mirrors, clasps, spoons, vases, several dishes recently discovered at Pompeii, and four very elegant little vessels of silver gilt found in 1835 in the house of Meleager. In the middle of the apartment are two circular presses containing gold bracelets, armlets, pins, necklaces, rings, brooches, chains, gold lace, leaf gold, gold net, cloth of gold, a purse found in the hand of one of the skeletons in the villa of Diomed, and numerous other objects of value, all discovered at Herculaneum and Pompeii, except the small gold stag, which came from the Bergia collection. This room also contains the collection of *Cameos and Intagli*, said to amount to 1600 specimens. It contains also the celebrated *Farnese Tazza* in sardonyx, nearly a foot in diameter, considered by all writers on this branch of art as the most precious object of its class in the Farnese collection, with which it passed to this Museum. It is composed of a single piece of sardonyx, and is covered with exquisite sculptures, which have given rise to much learned and elaborate disquisition. The outside is ornamented with the head of Medusa, and the seven figures in the interior are generally supposed to represent the apotheosis of the first Ptolemy.

X. The COLLECTION OF MEDALS numbers, it is said, 40,000 examples, chiefly coins of Magna Græcia, Sicily, and of the Middle Ages.

XI. The MUSEUM OF SMALL BRONZES occupies five spacious rooms. It affords an inexhaustible fund of amusement, and brings before us the everyday life of the inhabitants of Pompeii in a manner at once startling and instructive. If it were necessary to describe minutely each of the interesting objects in this branch of the Museum, or even to enumerate the thousand articles which will not fail to arrest the attention of the traveller, it would be scarcely possible to do so within the limits which we have assigned to the entire description of Naples. Most, however, of the objects which are here assembled are sufficiently obvious to describe themselves; and we can only profess to point out the leading features of the collection.—1. *First Room*, containing chiefly *kitchen utensils*. The floor is composed of mosaics from Stabiae. In the centre on a mosaic table is a portable stove for heating water, found at Herculaneum. Among the other articles are kettles, stewpans, saucepans, caldrons, frying pans, some with spherical cavities for dressing eggs, pudding moulds, cake moulds, ladles, skimmers, &c. Many of these vessels, even for the commonest kitchen purposes, are very elegant both in workmanship and form; and some of the better class are lined and inlaid with silver.—2. *Second Room*, containing *candelabra, weights, and measures*. The floor is composed of mosaics from Stabiae. In the centre of the room is one of the most elegant candelabra yet discovered at Pompeii. It stands 3 feet high, and is thus described by Messrs. Clarke and Malkin:—"On a rectangular plinth rises a rich angular pillar, crowned by a capricious capital. On the front of the pillar is a mask of a Bacchante, with fine features and long flowing hair; and on the opposite side the head of a bull, with the Greek word *Bucranion*. From the extreme points of the abacus, four ornamented branches, beautifully chased, project; the lamps which now hang from them, though ancient also, are not those which belonged to the stand, and were not found with it. They are nearly alike in figure, but

differ in size. Three of them are ornamented with various animals: the fourth is plain. One of them has each of its ends wrought into the form of a shell. Above are two eagles in high relief, with the thunderbolt of Jupiter in their talons. Another has two bulls' heads; a third, two elephants' heads projecting from the sides. The latter is suspended by two dolphins, instead of the chains generally in use, whose tails are united, and attached to a small ball and ring. The pillar is not placed in the centre, but at one end of the plinth, which is the case in almost every lamp of this description yet found. The space thus obtained may have served as a stand for the oil vase used in trimming the lamps. The plinth is beautifully damasked or inlaid in imitation of a vine, the leaves of which are of silver, the stem and fruit of bright brass. On one side is an altar with wood and fire upon it; on the other a Bacchus naked, with his thick hair plaited and bound with ivy. He rides a tiger, and has his left hand in the attitude of holding reins which Time probably has destroyed: with the right he raises a drinking-horn. The workmanship of this lamp is exquisitely delicate in all its parts."—The steelyards, balances, and weights are very interesting. Signor Paderni, when they were discovered at Herculaneum in 1758, communicated to the Royal Society of London the remarkable fact that on examining and arranging them in the Museum at Portici, he had ascertained that many of the scales and balances, and all the weights, correspond exactly with those now in use at Naples. One pair of scales has one beam graduated, with a moveable weight attached to it, to mark the fractional weight. One of the steelyards is marked on the beam with Roman numerals from *x* to *xxxx*, and bears an inscription showing that it was "proved in the Capitol," in the reign of Vespasian:—*EXACTA. IM. CAPITO*: the workmanship of the chains and hooks is excellent. Several of the weights also present some points of interest. One of them is in the form of a bust

of Rome wearing a helmet decorated with small figures of Romulus and Remus, and inscribed with the name of Augustus. Another weight is in the form of a pig, made hollow, in order to contain smaller weights. The lamps and lamp-stands present remarkable variety and grace of invention and of form: the lanterns also are of very ingenious construction, and one of them still retains some portions of the horn. But to describe these in detail, or to dwell on the infinite fancy and beauty for which the lamps and candelabra are universally celebrated, would occupy a large portion of our work, and appear tedious by comparison with the actual examination of the objects themselves.—3. *Third Room*, containing *Sacrificial Vessels*. The floor is paved with mosaics from Stabiae. In the centre of the room is a very elegant moveable tripod, the legs of which are so united together by braces working at the top with hinges, and playing at the bottom upon rings, that it may be opened or shut at pleasure. The top of each leg is surmounted by the sacred serpent of Egypt, bearing the lotus on its head. It was found in the cella of the Iseon at Pompeii. An elegant little bronze brazier, for boiling water, and perhaps keeping the dishes hot at the feasts, is also preserved here. There are likewise two of the sacred couches carried at the funeral festivals called *Lectisternia*, a seat or *Bisellium* of bronze inlaid with silver, of exquisite workmanship and finish, found in the theatre at Pompeii; vessels for incense; lamps for the altar; sacrificial knives; small idols, sacrificial vases, and the bust of Epicurus found at Herculaneum with the papyri.—4. *Fourth Room*, containing *agricultural implements and military weapons*. The mosaics of the floor are from Herculaneum. In the centre of the room is a vase of singular beauty, inlaid with silver. The agricultural articles comprise the usual implements of husbandry, and exactly resemble those which are still in use in Apulia and Calabria. Among the rest of the collection are bronze strigils for scraping the perspiration off the skin; iron stocks found

in the Barracks of the Troops at Pompeii; a centurion's helmet of bronze, with fine bas-reliefs representing the events of the taking of Troy, found at the same place; little carriages which served as children's toys; bells; helmets of various forms; cuirasses; greaves very richly ornamented and supposed to have been worn by the gladiators; quivers; spears and spear-heads, the latter having generally the form of a leaf; scale armour, and other relics of Roman military life.—5. *Fifth Room*, containing *surgical and musical instruments, &c.* The mosaics of the floor are from Pompeii. In the centre of the room on a mosaic table from Pompeii is another very elegant portable stove which was probably used for warming the rooms, and for boiling water. The surgical instruments are very curious, and differ little from many now in use. One of the instruments of midwifery is the exact counterpart of the speculum uteri which was patented in London a few years since as a new invention. The pestles and mortars and other familiar characteristics of the profession seem as if they had only just come out of an apothecary's shop of our own time. The writing materials comprise numerous inkstands with remains of ink; one of which, with seven faces, has been made the subject of two 4to. volumes by Martorelli; the calamus, or reed pen, the style, the style case, the tabulae or tablets covered with wax and separated from each other by a button or umbilicus, which prevented the pages touching when closed. The style was used for writing on this waxed surface, which could easily be smoothed and rendered fit for further service. The letters for stamping bread are interesting from the near approach which the ancients, by their use, made to the art of printing. The musical instruments comprise the flute, the sistrum, cymbals of brass, and a singular clarionet without lateral holes but surrounded by metal tubes, the real object of which has never been satisfactorily explained. The tickets for the theatre are numbered, evidently to correspond with the numbers of the seats. The

bells for cattle present no difference from those which are still in use. The articles for the toilet comprise mirrors of metal, pins, ivory bodkins, rings, necklaces, combs, earrings, bracelets, hair-pins, the ornaments called bullæ, and pots of rouge. Less innocent deceptions than the use of rouge are seen in the frequent occurrence of loaded dice. The distaffs, spindles, thimbles, and small spinning wheels show what were the chief occupations of the Roman ladies. The other articles include door-cases of bronze, locks, keys, latches, bolts, hinges, pivots, door-handles very richly worked, nails, screws, bridles, bits, stirrups, &c. Among the engraved plates are the celebrated HERACLEAN TABLES, two square plates of bronze, found, in 1792, at a place called Luce, on the bank of the Salandrella, near Policoro, the site of ancient Heraclea, in the Gulf of Tarantò. The first Table, written 900 years before the Christian era, describes the measure and situation of a field sacred to Bacchus, which had been improperly appropriated by some inhabitants of Heraclea; it records the steps taken, in a general assembly of the citizens, to restore the land to its religious uses, to define its boundaries, to settle the terms on which it was to be let for the benefit of the temple, the mode in which it was to be cultivated, the securities to be given by the tenants, the plans and number of the farm buildings which the tenants were bound to erect, the breadth of land they were required to plant with olives and vines, and the mode in which the property was to be improved, affording altogether a very curious insight into the management of the Temple lands in the Greek colonies, and showing how minutely the details of an agricultural lease were specified by the lawyers of ancient times. The second Table, which records the same arrangements in regard to a field sacred to Minerva, is supposed, from the more finished character of the letters, to be of more recent date than the first, but the interval cannot have been a long one, as the names of the same individuals are mentioned in

both as Ephori of the city. Both Tables are written in Greek characters; and the first has on the reverse side, in Latin, the body of municipal laws adopted by those districts to which, by the Julian law, the right of citizenship was granted. From this it is inferred that when the Latin inscription was written the Greek language had ceased to be spoken in Magna Græcia. A portion of the first tablet had been sold at Rome in 1735 to one of the Fairfax family, who carried it to England, where it was published by Maittaire in 1736. The Cavaliere Guevara succeeded in recovering this portion, which he presented to Carlo Borbone. A few years afterwards (1754-5), Mazzocchi, after having examined the English fragment, published at Naples his learned work upon the Tables, in 2 vols. folio, under the title of "*Ad Æneæ Tabulas Heracleenses Commentarii.*"

XII. COLLECTION OF SEPULCHRAL VASES, arranged in nine rooms, which are decorated with beautiful mosaics from Pompeii, Herculaneum, and Stabiae. The collection comprises no less than 3000 vases; we can therefore notice only a few of the most remarkable. — *First Room.* A vase found in the Basilicata, representing two Ethiopians, who have been conducting Hercules as a prisoner before Busiris, upon which Hercules breaks his bonds, and is in the act of slaying Busiris on his throne. — *Second Room.* A vase from Puglia representing the story of Pelops and Myrtilus, the charioteer of Œnomaus, the former of whom, by bribing Myrtilus, obtained the victory in a chariot race, and won the hand of Hippodamia, the king's daughter. — *Third Room.* A vase found at Ruvo, with two rows of figures; above, is Hippolyte showing the girdle to Hercules; below, is a Bacchanalian festival. — *Fourth Room.* A vase from Puglia with two rows of figures, the first representing the Battle of the Centaurs and Lapithæ; the second, three warriors in different costumes. — Another vase from Puglia, representing on one side Mentor reproaching Telemachus in the island

of Cæsa; on the other, his return from some victorious expedition. — *Fifth Room.* A vase from Pæstum, representing Cadmus, guided by Minerva, throwing stones at the dragon. It has the names of the different figures in Greek characters, with the addition of ΑΣΤΕΑΣ ΕΓΓΡΑΦΕ (Assteas painted it). — *Sixth Room.* A vase representing Lycurgus, king of Thrace, slaying a Bacchante; it bears the king's name ΑΥΚΟΡΡΟΣ. A vase from Nola, representing a tomb in the form of an Ionic column, which a young princess in elegant costume is embracing with evident tenderness and affliction; another female figure opposite bears a crown and a vase; on the other side is an aged figure with white hair and a countenance similarly expressive of sorrow. Another vase from Pæstum, representing a tomb of the same kind embraced by a female figure in a black robe, while a man appears on the point of stabbing her with a dagger. — *Seventh Room.* A vase found in Puglia, representing Pelops sacrificing before entering upon the race which ended in his obtaining the hand of Hippodamia; the names of the figures are given in Greek characters. — *Eighth Room,* containing many vases of great size, from Ruvo, among which is one representing the funeral of Archemorus, with the names in Greek characters; a vase representing a drama performed by Satyrs in appropriate costume; another representing a combat between the Greeks and Amazons. — *Ninth Room,* containing the three most precious vases in the Museum. The first, found at Nola, is called the "Vase of Cassandra;" it represents the daughter of Priam entreating Apollo to endow her with the gift of prophecy. The second, found at Nocera, is called the "Bacchanalian Vase;" it represents four Bacchantes making libations at the close of harvest at an altar, on which, by means of a trunk of laurel and a mask, they have dressed up a statue of Bacchus: a priestess with the inscription of "the Sprinkler," to show that she sprinkled the altar with holy water, a Bacchante holding a torch and thyrsus, a torch-

bearer, and a musician, complete the group. The third, found at Nola, is the finest of the three; it represents the *Burning of Troy* with all the leading incidents of the closing scene of the Iliad. At the altar is Priam, prepared to receive his deathblow from Pyrrhus, while the dead body of Polites lies at his feet, Hecuba is sitting disconsolate on the ground, and Ulysses and Diomed stand by, spectators of the scene. Beyond this group, is Ajax threatening Cassandra with death, as she clings to the Palladium for safety. In the distance Æneas is seen with Anchises on his back, and leading Ascanius to the ships. The vase is marked with the Greek word ΚΑΛΟΣ, to signify how beautiful it was considered by the ancients. This and the preceding vase are valued at 10,000 Neapolitan ducats each. — There are numberless other vases in the collection remarkable for their fine workmanship and perfect preservation, but their arrangement in the different rooms has been so much changed, and the numbers have been so often transferred, that it is useless to attempt to place or describe them. Among the most interesting are the Vase of Charminos of Cos, found among the ruins of Carthage, the characters of which were engraved after burning; the Vase of Locri, representing a female figure, supposed by some to be allegorical of the Prize of Beauty; the Pæstum Vase, representing Hercules in the Gardens of the Hesperides; the Death of Theseus, &c., and the Canosa vases recently discovered, pre-eminent among which, in size and interest, is that representing Homer singing on his lyre.

XIII. THE GALLERY OF EGYPTIAN ANTIQUITIES, on the ground floor, in any other museum than the Museo Borbonico would be one of the leading objects of attraction; but in spite of its undoubted value and extent, it is impossible not to feel that it is far surpassed in interest by the Pompeii and Herculaneum collections, which, in truth, constitute the characteristic feature of the Naples museum. The Farnese collection laid the foundation

of this Egyptian collection; the discoveries at Pompeii gradually augmented it, and at length the purchase of the famous museum of Cardinal Borgia increased the number of its objects to 1800. The collection thus formed attracted a great deal of attention, especially from mineralogists, several of whom, as Petrini, Borson, and Wad, published descriptions of the mineralogical composition of many of the principal figures. The work of M. Wad, a Dane, published in 1789, is entitled "*Fossilia Ægyptiaca Musei Borgiani.*" We cannot attempt to give even an epitome of his scientific labours upon this collection, and must therefore refer those who take any interest in the subject to his work. Our limits, indeed, do not allow us to notice more than a few of the principal objects:—a sepulchral monument in blue granite, ornamented with bas-reliefs of 22 figures and hieroglyphics. — A fragment of a sarcophagus of black granite, covered inside and out with hieroglyphics. In 1762 Niebuhr saw this fragment at Boulac, the port of Cairo, and published a sketch of it in the first volume of his "*Travels in Egypt and Arabia.*" Cardinal Borgia, on seeing the sketch, conceived the project of obtaining it for his museum, and, by means of large sums of money paid to the Turkish governor of Cairo, who had in the meantime buried the monument in the sand, the cardinal succeeded in having it disinterred, and shipped at Alexandria for Leghorn. — A Pastophorus, or Egyptian priest, in black basalt, one of the finest examples of this numerous class of statues. — A statue of Serapis, in Greek marble but of Roman workmanship, seated on his throne, with his right hand resting on the head of Cerberus, found in the semi-circular vestibule of the Serapeon at Pozzuoli. — The Isiac table, found in the Iseon at Pompeii. — An Harpocratic table from the Borgia collection. — *First Press*, containing different articles in bronze and stone, including male and female figures, idols, cats, serpents, panthers, birds, crocodiles, &c. — Osiris; still showing some

traces of gilding. — A sistrum, finely preserved; the most interesting of the many specimens of this instrument which occur in the collection. — A votive hand, found at Naples. — *Beyond the First Press* we find a square tablet of lead covered with hieratic characters, frequently alluded to by Zoega in his well-known work on the obelisks. — Orus, a bas-relief in sycamore wood, with two tablets with hieroglyphics, described by Visconti in his work on the Museo Pio Clementino. — Bust of Isis in green basalt. — Head of Ptolemy V. in Parian marble. — Vase of terra cotta, containing the mummy of a bird, found near Memphis. — Small statue of Isis in Greek marble, with gilt and coloured drapery, holding the sistrum in the right hand, and the keys of the Nile in the left. It has been described by Winckelmann, and is interesting as having been found in the Iseon at Pompeii. — A singular and unique representation in relief of Osiris made equal with the Immortal Gods. It was once painted, the traces of colour being still visible. — Fragment of an Harpocratic table covered with hieroglyphics. This singular fragment has been described by Kircher. — *Second Press. Bronze objects*, consisting mostly of figures of Osiris, Isis, and other divinities. The most important are, — Sitting statue of Harpocrates. — Two sistra found at Pompeii, near the Iseon. — A sitting statue of Harpocrates. — Another on a throne. — A square throne for an idol, with hieroglyphics. — Small statue of Isis. — A priest kneeling before a funeral bier, in commemoration of Isis mourning over the body of Osiris. — *Beyond the Second Press.* A group, representing Orus on the throne as the conqueror of Typhon. — A squatting figure in porcelain, covered with green varnish, found in the Iseon at Pompeii. — A bas-relief of Osiris and Isis appeased by prayers and oblations; a very important sculpture, which dates, probably, from the Greek invasion of Egypt. — Another representation of Orus as the conqueror of Typhon. — Another Harpocratic table. — Five Canopic vases in Oriental ala-

baster.—*Third Press*, containing mummies, alabaster vessels, vases for perfumes, cinerary urns, and other articles which do not require description. — *Beyond the Third Press*. A case containing various sacerdotal objects used by the priests in the performance of religious rites.—Male torso in basalt, covered with hieroglyphics, many of which do not occur on any other monuments. It is highly prized on this account, and has been engraved and published.—The famous Papyrus, with Greek characters, which excited such interest in the learned world at the close of the last century. This very rare and precious relic, which dates from the second or third century of our era, has been made celebrated by the elaborate dissertation of Herr Schow, who states that it was found in a subterranean building among the ruins of ancient Memphis, with 40 others, inclosed in a box of sycamore wood. They were offered for sale to a merchant who, not knowing their value, purchased this one only, and sent it to Cardinal Borgia: the others were consumed in the pipes of the Turks, who liked the aromatic smoke which they emitted. The Greek characters are very difficult to read, but at the same time are most valuable on account of their undoubted antiquity. It is also, we believe, the only authentic specimen of Egyptian papyrus in Italy. The manuscript is written in columns with simple ink. The subjects treated of are the names of the different workmen who were employed in constructing the dykes and channels of the Nile; and it is by no means the least curious circumstance connected with the MS., that the parties are designated by the names of the father and mother; as for example, in the first column:—Sarapiou, son of Stotoeleus, nephew of Chæremon, and whose mother was Thanapnache; Panates, son of Heracleus and Irene; Protas, whose mother was Heraclea, father unknown.—Group of a Pastophorus and an Isiac priestess in basalt, supposed to be one of the most ancient monuments of this class. — Canopus with the hawk's head.—*Fourth Press*,

containing 106 objects chiefly of porcelain or coloured paste, consisting of small figures, idols, amulets, &c. Beyond this press are paintings on mummy cloth.—*Fifth Press*, containing a miscellaneous collection in different materials, which do not require description.—Beyond this press is an Ibis of white marble, with the head, neck, and feet of bronze, found near the Iseon at Pompeii.—A female mummy, found at Daneala, in Nubia. — Fragment of a papyrus found under the head of this mummy.—Various other mummies from Thebes, which present nothing to call for particular description.—*Sixth Press*, containing numerous little vases, clay figures, &c., found in the mummy cases.—*Seventh Press*, containing various miscellaneous objects in smalt, paste, and stone, amulets, sphinxes, figures of men and animals, &c.—Isis sitting, with Orus in her lap. The seat is covered with hieroglyphics. — *Eighth Press*, containing different objects, such as small figures, terra cotta vessels, small bas-reliefs, &c. Beyond it is a very singular and instructive representation, in white calcareous stone, of the Festival of the Recovery of the Body of Osiris, emblematical of the Rising of the Nile. The hieroglyphics which cover it add greatly to the value of this rare subject.—*Ninth Press*, containing different articles of bronze, such as sistræ, small statues of Harpocrates, Isis, Osiris, and Apis, cats, birds, &c.—A female torso in talc, of very elegant workmanship. — *Tenth Press*, containing various objects in pietra dura, &c., figures of Osiris, Canopus, priests, priestesses, &c.—Fragment of the lower part of the obelisk on the Monte Citorio at Rome, from the Borgia collection.

XIV. The RESERVED CABINET is a part of the museum to which access is, very properly, extremely difficult,—no foreigner being able to obtain admission without an order from the Minister of the Interior, which is granted only on a special and written recommendation from the ambassador. Very few, therefore, have seen the collection; and those who have, are said to have

no desire to repeat their visit. The objects contained in the collection are thus noticed by M. Valery, after describing the papyri:—"By the side of this destruction of the writings of sages, certain groups in the Cabinet of Reserved Articles are scarcely injured, and the maxims of morality have not resisted the flames of Vesuvius so effectually as the images of vice." The author of "Notes on Naples" says:—"At the seal of secrecy put upon them none can murmur. In the atrocious subjects in the Camera Oscena, not all the labours of the most accomplished art—and such is lavished upon these—should redeem them from their darkness."

XV. The GALLERY OF PAINTINGS, (open from 8 to 2. Fee for a party, 2 carlini for each of the two galleries: for a single person or a small party, 1 carlino. Permission to copy can be obtained from the Minister of the Interior). The Neapolitan Gallery contains at present about 890 paintings, some of which were derived from the Farnese and Borgia collections, some from the suppressed monasteries of the kingdom, some from the private collection of Ferdinand I., and others purchased from various sources. It contains some works of the highest class, which stand out like gems from the mass of indifferent pictures which serve only to illustrate the history of the inferior schools. The pictures have been placed for many years in the upper apartments of the museum in which they are at present found; but it is understood that they will shortly be arranged elsewhere according to schools. In its present state the gallery has only two divisions, I. the Italian schools and masterpieces; II. the Neapolitan and foreign schools; to which may be added, III. the private collection of the Prince of Salerno, which is liberally thrown open to the public.

§ a. THE ITALIAN SCHOOLS.

I. First Chamber.

Agostino Caracci, Head of St. Jerome. — *Annibale Caracci*, Love reposing; Apollo on the Globe; The Madonna,

with the Infant Saviour sleeping in her bosom. — *Lodovico Caracci*, The Entombment of the Saviour. — *Guercino*, St. John the Evangelist; The Repentance of St. Peter; Head of a Saint; St. Jerome inspired to write his Meditations. — *Guido*, St. John the Evangelist. — *Paul Veronese*, Coronation of a Doge of Venice.

II. Second Chamber.

Annibale Caracci, The Holy Family; The Holy Family, known as the "Madonna della Scudella." — *Lodovico Caracci*, The Fall of Simon Magus. — *Giacomo Francia* (son of Francesco Francia), The Virgin and Child, with St. John. — *Guido*, Modesty and Vanity (badly restored). — *Lanfranco*, The Saviour in the Desert, attended by Angels.

III. Third Chamber.

Albani, Santa Rosa, of Viterbo, in Glory. — *Annibale Caracci*, A satirical picture of Caravaggio, who is represented as a savage with two apes on his shoulders, and offering food to a parrot; his body covered with feathers, to show that he copied others. In one corner is Annibale Caracci himself, laughing at his rival. — *Domenichino*, St. John the Evangelist. — *Guido*, The Infant Saviour sleeping near the Symbols of the Passion; Ulysses in the Island of the Phæacians (badly restored). — *Bernardino Luini*, St. John the Baptist. — *Parmegiano*, Portrait of Americus Vesputius; Death of Lucretia; The Virgin caressing the Infant Saviour, very graceful and expressive; Portrait of a Young Man. — *Salvator Rosa*, St. Roch in the Desert.

IV. Fourth Chamber.

Correggio, A Study for the Deposition from the Cross; Sketch of the Nativity. — *School of Correggio*, Copy of the celebrated Marriage of St. Catherine, in the Gallery of Capi d'Opera. — *Parmegiano*, The Annunciation; St. John the Baptist. — *Schidone*, The numerous works of this painter were executed for Ranuccio I., Duke of Parma, from whom they passed into the Farnese col-

lection:—The Holy Family in Glory, with Saints; Christ reviled by the People; The Cross, surmounted by a Glory; St. Paul; St. John the Baptist. St. Jerome; St. Sebastian; Irene dressing the wounds of St. Sebastian; Santa Cecilia; S. Lorenzo; Portrait a Musical Composer; Portrait of a Musician; Portrait of a Shoemaker of Pope Paul III.—*Cesare da Sesto*, The Adoration of the Magi; a very elaborate and richly coloured picture, with a great variety of figures, considered one of his finest works. It was painted for the Church of San Niccolo at Messina.

V. Fifth Chamber.

Bassano, Sketch of the great fresco of St. Benedict miraculously supplying the Multitude with Bread, painted for the Refectory of Monte Casino; A Market, inscribed with his name.—*Giovanni Bellini*, The Holy Family, with St. Barbara and other figures, among which Bellini's own portrait is pointed out.—*Dosso Dossi*, A Bishop kneeling to receive a blessing from the Virgin and Child; The Virgin and Child, with St. Jerome.—*Albert Durer* (?), Portrait of a Prince of the House of Bourbon, with the date 1476. It appears in the Museum Catalogue as the work of Catena, the Venetian painter, who was only born in 1470.—*Garofalo*, The Arrival of the Magi, a rich landscape in the distance, with architectural ruins; St. Margaret wounding the Head of the Devil; in the distance are the soldiers by whom she was martyred (the work probably of Garofalo's scholars).—*Giorgione*, A Portrait, probably of himself.—*Palma Vecchio*, Christ at the Column, with a landscape in the distance.—*Palma Giovane*, The Deposition from the Cross.—*Sebastiano del Piombo*, A Portrait, supposed to be that of Anne Boleyn; Portrait of a Young Man; Head of a Saint.—*Tintoretto*, The Virgin and Child seated on the half moon, and surrounded by the Cherubim; Portrait of a Venetian Gentleman.—*Titian*, The Holy Family, with Saints in Adoration; bearing the date Sept. 3. 1546, and the arms of the

family by whom it was commissioned (the work probably of his pupils).—*School of Titian*, Portrait of Pope Paul III.—*Paolo Veronese*, The Centurion in the Presence of the Saviour; Moses in the Bulrushes.—*Bartolommeo Vivarini*, The Virgin and Child throned, supported by St. Nicholas of Bari, St. Roch, and two bishops. In the upper part are the Magdalen, St. Peter Martyr, S. Domenico, and S. Catherine. A very characteristic picture of this interesting Venetian painter, in which his peculiar severity of style is combined with dignity and force of expression. It bears his name, and the date 1465.—*Luigi Vivarini*, The Virgin and Child, attended by two Saints; with the name of the painter, and the date 1485.

VI. Sixth Chamber.

Bassano, Sketch of his great picture of the Raising of Lazarus.—*Canaletti*, Venice, from the Grand Canal, with the Balbi and Foscari Palaces; Venice, from the Rialto; Venice, from the Ripa Schiavone; Church of the Madonna della Salute; Another view of the Madonna della Salute, from a different point; A third view of the Madonna della Salute, from a different point; Palace of the Doge, and the Piazza of St. Mark; The Grand Canal, and the Palazzo delle Colonne; The Grand Canal, and the Church degli Scalzi; The Grand Canal, and the Tower of the Lions; The Casa degli Turchi, on the Grand Canal; The Church of S. Giovanni e S. Paolo.—*Annibale Caracci*, The Virgin, with the Infant Saviour sleeping in her bosom, and S. Francesco d'Assisi in adoration, painted on agate.—*Cavallino*, The Prodigal Son.—*Gherardo della Notte* (*Honthurst*), A Young Man, blowing a piece of charcoal to light his candle.—*Giorgione*, Portrait of a Man in Black.—*Holbein*, Portrait of Erasmus, interesting not only on account of the friendship which subsisted between them, but also from its bearing the name of Holbein. Notwithstanding the latter fact, the picture appears in the Museum Catalogue as a work of Titian.—*Murillo*, Portrait of a Musician.—

Muziano, S. Francesco d'Assisi, adoring the Crucifix.—*Girolamo di Santa Croce*, The Martyrdom of S. Lorenzo, with the Almighty above, surrounded by Angels; erroneously attributed by the Museum Catalogue to Andrea Mantegna.—*Tintoretto*, The Saviour accompanied by the Apostles, and followed by the Multitude, a Naked Man, whispering in the Saviour's ear, is supposed to be Lazarus; Portrait of Don John of Austria.—*Titian*, Portrait of his Wife in a black dress; Portrait of a Lady; Portrait of a Cardinal; A repetition of his famous Portrait of Charles V. (probably the work of his scholars); Alessandro Farnese, in heroic costume, placing himself under the protection of Minerva.—*Paolo Veronese* (?), Portrait of Cardinal Bembo.

VII. Seventh Chamber.

Baroccio, The Holy Family.—*Borgognone*, A Battle Scene; Another Battle Scene.—*Polidoro Caldara da Caravaggio*, S. Francesco di Paola preaching charity; The Assumption; St. Matthew renouncing his possessions to follow the Saviour; S. Francesco d'Assisi at prayer; Head of the Virgin; The Nativity; The Descent of the Holy Spirit.—*Michael Angelo Caravaggio*, A repetition of his Judith cutting off the Head of Holophernes; supposed by some to be a copy by Gentileschi.—*Pietro da Cortona*, The Holy Family.—*Carlo Maratta*, The Holy Family.—*Parmegiano*, The Holy Family.—*Pannini*, The Reception of Charles III. (Carlo Borbone), escorted by the Grandees of Spain, by Pope Benedict XIV., in the Palace of Monte Cavallo; Charles III. (Carlo Borbone), accompanied by a numerous retinue, on the Piazza of St. Peter's; The Coliseum, with the Arch of Constantine, and other Ruins; Ruins of the Temple of Minerva Chalcidica in the Roman Forum; Ruins of some unknown buildings.—*Francesco Penni*, Herod and his Daughter receiving the Head of John the Baptist; The Last Supper; The Marriage at Cana.—*Pietro Perugino*, The Virgin and Child,

with the Magi in the distance, and a very pleasing landscape; The Virgin and Child, with St. John the Baptist; The Virgin carrying the Child in her Arms; The Almighty surrounded by the Cherubim holding a Crown of Glory.—*Pinturicchio*, The Assumption of the Virgin.—*Raphael* (?), The Virgin with the Infant Saviour in her lap, with figures of St. Peter, St. Paul, St. Cecilia, and St. Catherine. The garland of flowers worn by St. Cecilia has induced some writers to consider it the figure of St. Rosalia or St. Margaret. Vasari praises the lovely features, the graceful attitudes, and the fanciful and varied head-dresses of the two female saints. The picture is regarded by the best critics as one of the many repetitions of the kindred subject in the Bridgewater gallery from the Orleans collection; (?) The Holy Family; A round picture, attributed by some to Filippino Lippi; (?) The Holy Family, a repetition of the Madonna del Passeggio of the Bridgewater gallery; (?) Supposed Portrait of his Mother.—*School of Raphael*, A copy of the celebrated picture of the Entombment in the Borghese gallery; Portrait of Pope Urban IV.—*Sassoferrato*, The Holy Family at their daily Occupations.—*Schidone*, The Prodigal Son; A Sacrifice.—*Titian*, Portrait of Pope Paul III. (Farnese), attended by his nephew Pietro, and by a Cardinal.—This chamber contains also several pictures by the *Schools of Schidone, Correggio, Giordano*, and other masters, but they are not of sufficient interest to call for a particular description.

§ b. GALLERY OF CAPI D'OPERA.

Fra Bartolommeo, The Assumption of the Virgin, with St. John the Baptist and St. Catherine kneeling below, in adoration at the Virgin's tomb.—*Basano*, The Raising of Lazarus, esteemed one of his finest works.—*Giovanni Bellini*, A Man's Head; The Transfiguration, a fine picture, with a remarkable but pleasing landscape.—*Annibale Caracci*, The Pietà, the dead body of Christ in the lap of the Ma-

donna, attended by weeping angels, who show the instruments of the Passion: a very touching and dignified composition, frequently described as Annibale's masterpiece. A Satyr, conducted by Cupid, offering grapes to a Bacchante. The youthful Hercules sitting between the roads of Virtue and Vice. — *Agostino Caracci*, Rinaldo in the enchanted gardens of Armida. — *Polidoro da Caravaggio*, Christ bearing the Cross. The scene represented is the meeting of Santa Veronica and the Saviour at the moment when he sinks under the weight. — *Claude Lorraine*, The "EGERIAN LANDSCAPE." In this celebrated and marvellous picture we have a glorious landscape of the contorni of Rome, enriched with temples, waterfalls, and lakes, in the midst of which is the Nymph Egeria, attended by her companions. — *Correggio*, St. John the Baptist surrounded by Angels; a study for the dome of S. Giovanni at Parma. St. Benedict, attended by two Angels; another study for the frescoes at Parma. THE MARRIAGE OF ST. CATHERINE. The universal popularity of this small but celebrated picture renders it unnecessary to say more than that it is admitted by all critics to be one of the happiest examples of the grace and harmony of colour for which Correggio was remarkable. The subject is taken from one of the visions of St. Catherine, and represents her betrothal to the Infant Saviour, who is placing the ring upon her finger with childlike delight, while the Madonna, one of the sweetest faces which Correggio ever painted, guides his hand with an expression of approving tenderness. In the countenance of St. Catherine meekness and youthful beauty are combined with artless innocence and gracefulness. She holds the palm branch of martyrdom in her right hand, while the sword lies upon the block on which she kneels. The celebrated "ZINGARELLA," or the "Madonna del Coniglio," a most beautiful and touching composition, truly characteristic of the Master. It represents the Madonna resting during the flight out of Egypt, with the Infant

S. Ital.

Saviour sleeping in her lap. The scene is a dark wood, in which the birds and a white rabbit are enjoying themselves without fear, while angels are hovering above the trees. The picture derives the title of "Zingarella" (or the Gipsy), from the turban worn by the Madonna, and the title of the "Madonna del Coniglio," from the rabbit (coniglio) introduced in the foreground. St. John the Evangelist surrounded by Angels, a study. The Madonna sleeping, with the Infant Saviour lying on her bosom; a composition full of grace and tenderness. St. Benedict assisted by Angels, a study. — *Copies of Correggio*. Two pictures of the Coronation of the Virgin by the Saviour, who is represented as seated in the clouds, surrounded by saints and other figures. These two pictures are very fine copies, by Annibale Caracci, of the frescoes executed by Correggio in the tribune of San Giovanni at Parma, which were destroyed in the enlargement of the choir in 1584. The Farnese family obtained possession of them, and thus fortunately preserved to us the only memorials which are now extant of those magnificent frescoes. We notice them among Correggio's works, because, although copies by another hand and by a painter of another school, they bear abundant evidence of being faithful representations of his conception and colouring. — *Domenichino*, The GUARDIAN ANGEL defending Innocence from the snares of the Evil Spirit, and directing her to Heaven. One of the most pure and charming compositions in the gallery, enriched with a beautiful landscape and buildings decorated with bas-reliefs and other ornaments; but the "Glory" which surmounted it has been cut off. It was painted for a Sicilian family, whose arms are introduced into the picture, and was bought by the late king for 20,000 piastres. It bears the name of the painter and the date 1615. — *Albert Durer*, THE NATIVITY. The Virgin and Joseph under the ruins of an ancient portico, with pilasters richly decorated with arabesques, are seen adorning the Infant Saviour, while angels

and the cherubim celebrate upon various instruments and with hymns the birth of our Lord. By the side are the worthy burghers of Nuremberg, by whom the picture was commissioned, attended by St. Margaret holding a golden crucifix, and by persons belonging to various religious orders. A beautiful landscape fills up the distance, diversified with waterfalls and hills stretching down to a lake bounded by Gothic buildings resembling those of Nuremberg. The whole picture is remarkable for its varied composition and rich colouring, and especially for its characteristic delicacy and minuteness of finish. It is inscribed with Albert Durer's well-known monogram, and the date 1512. — *Garofalo*, THE DEAD CHRIST, with the Three Marys, St. John, and Nicodemus weeping over the body; a beautiful landscape in the distance. This picture is considered by many critics Garofalo's masterpiece. — *Guercino*, The Magdalen. — *Bernardino Luini*, The Virgin and Child, highly finished, and rich in colouring. — *Palma Vecchio*, St. John the Baptist recommending to the protection of the Madonna two members of the Venetian family of Vidmani, who commissioned Palma to paint this picture: St. Jerome is introduced standing on the left of the group. — *Simone Papa (Vecchio)*, St. Jerome and St. James invoking the protection of the Archangel Michael for two noble Neapolitans, for whom this picture was painted. It is a fine specimen of the artist: the style is altogether that of Van Eyck. — *Parmegiano*, Portrait of a Knight, said to be that of CHRISTOPHER COLUMBUS; an extremely fine portrait, assigned to Columbus on very doubtful authority; but so many copies have been made for American travellers and sent to different parts of the United States, that it is certain to be handed down to posterity as the genuine portrait of the great navigator. Portrait of his Mistress, in a singular but rich costume. — *Sebastiano del Piombo*, a Portrait hitherto called that of Pope Alexander VI., of the Farnese family; but as that Pope died when Sebastiano was only

seven years of age, it is believed that this portrait is that of Clement VII. (Giulio de' Medici), painted shortly after his elevation to the papacy, and therefore the portrait mentioned by Vasari, who says that Clement did not then wear the beard by which he was afterwards distinguished. The Holy Family: — the Virgin is represented covering the Infant Saviour with a veil; a picture of great celebrity and beauty. — *Raphael*, THE HOLY FAMILY, called the "Madonna col divino amore." The Infant Saviour is sitting on the Virgin's knee and blessing St. John, while Elizabeth supports his arm, and Joseph stands looking on in the background. Nothing can be imagined more pleasing than this composition; the youthful freshness of the Madonna's countenance is strikingly beautiful and characteristic. Some German critics are disposed to attribute the picture to Giulio Romano; but it bears upon every part of it abundant evidence that it is the work of Raphael's own hand. It was painted for Lionello da Carpi, lord of Meldola, who was living when Vasari wrote his "Lives." From him it passed to his son, the Cardinal da Carpi, the possessor of the Medicean Virgil. (?) Portrait of the poet Tibaldeo. (?) Portrait of Cardinal Passerini. — *Giulio Romano*, THE HOLY FAMILY, called the "Madonna della Gatta," perhaps the finest of Giulio Romano's works, showing the prevailing influence of Raphael's genius, and approaching more closely to his style and execution than almost any other production of his school. The composition of the picture resembles that of Raphael's celebrated Holy Family called "The Pearl," in the Museum of Madrid: it derives its distinctive name "della Gatta" from the cat, which is introduced with so happy and lifelike an effect. — *Andrea del Sarto*, Bramante the architect, showing the plan of a building to the Duke of Urbino. A copy of Raphael's PORTRAIT of Leo X., representing the pope sitting at a table, and attended by the Cardinal Giulio de' Medici (afterwards Clement VII.) and Cardinal de' Rossi,

now in the Pitti Palace at Florence; an excellent copy, so nearly approaching the original that it deceived Giulio Romano at the time when it was painted, and the Neapolitans still assert that it is really the original, the picture at Florence being the copy. This assertion, however, seems scarcely reconcilable with the history of the copy as related by Vasari. It appears that when Federigo II., Duke of Mantua, passed through Florence on his way to Rome to pay his respects to Clement VII., he was so struck by the beauty of Raphael's picture then hanging in the palace of the Medici, that he begged the Pope to present it to him for his gallery at Mantua. The Pope granted the request, and sent orders to Ottaviano de' Medici, then Regent at Florence, to have the picture removed to Mantua accordingly. Ottaviano, however, unwilling that Florence should lose such a work of art, employed Andrea del Sarto to paint an exact copy, which was sent in due course to Mantua, and was received by the Duke with great satisfaction. Even Giulio Romano, who had been Raphael's pupil, and was then living at Mantua, had no suspicion of the picture, and it was only when Vasari arrived at Mantua that he was undeceived. Vasari had been a pupil of Andrea del Sarto, and was an inmate in the palace of Ottaviano de' Medici when Andrea was painting his copy. He was therefore a witness of the whole transaction, and as a proof of the fact he pointed out to Giulio Romano the sign made by Andrea to distinguish his work, adding that this sign was necessary because when the two pictures "were together, it was not possible to say which was by Raphael, and which by Andrea." This sign, it is said, was Andrea's own name, written on the edge of the panel, and therefore concealed by the frame. If this statement be correct, it is evident that there would be no difficulty in ascertaining which is the original, and which the copy. — *Schidone*, Charity, a very true and pathetic picture. Cupid in meditation. — *Sodoma*, The Resurrection. — *Spagno-*

letto, Silenus and the Satyrs. Silenus is lying on the ground surrounded by drunken Satyrs, one of whom is inviting him to drink again; a powerful and very characteristic picture, bearing the following inscription: — "Josephus y Ribera Hispanus Valentin, et Academicus Romanus faciebat Partenope, 1626." Sr. JEROME startled from his prayers by the sound of the last trump, and with outstretched arms imploring mercy; a picture hardly to be surpassed in power of execution and truth of colouring. — *Titian*, The celebrated MAGDALEN in prayer, her eyes swollen with weeping, and her countenance expressive of the deepest penitence, but still retaining all her fascination and charms. The picture is inscribed with Titian's name. PORTRAIT OF POPE PAUL III. (Farnese), one of his best and most interesting portraits; painted at Rome in 1546, as a commission for Cardinal Farnese by whose invitation he had visited that capital. THE DANAE, a celebrated nude figure, with Jupiter transformed into a shower of gold falling into her lap. "Belle de couleur," says Valery, "mais dont l'air calme, satisfait, semble le véritable emblème de la femme payée." Vasari records that Michael Angelo and himself called upon Titian in the Belvedere when he had just finished this picture, and hearing several persons who were present extol its execution, Michael Angelo, on leaving the place, remarked to Vasari that the manner and colouring of the work pleased him much, but he considered it a matter of regret that the Venetians did not study drawing more; "For if this artist," he added, "had been aided by art and knowledge of design as he is by nature, he would have produced works which none could surpass, more especially in imitating life, seeing that he has a fine genius and a graceful animated manner." PORTRAIT OF PHILIP II. of Spain; a masterpiece of portraiture, powerfully expressive of the haughty projector of the Armada. The inscription, "Titianus Vecellius, Eques Cæsaris, faciebat," commemorates the order of knighthood conferred

upon the painter by the Emperor Charles V., with an annual revenue of 200 crowns, chargeable on the Treasury of Naples. — *Marcello Venusti*, The famous copy of the Last Judgment of Michael Angelo, executed in the Sistine Chapel under the direction of Michael Angelo himself, and especially valuable for this reason, no less than on account of the accidents to which the original is exposed. It is $7\frac{1}{2}$ feet high, and is universally admitted to be an admirable copy. Of this indeed we have the best proof in the fact, that Michael Angelo esteemed it so highly that he presented it to Cardinal Farnese, from whom it passed into the possession of the King of Naples. — *Zingaro*, The Virgin and Child throned, attended by St. Peter, St. Paul, St. Sebastian, St. Aspremus, the first bishop of Naples, Santa Candida, and other saints. This is one of the most interesting productions of this master: the Madonna is a portrait of his patroness, Joanna II. The female figure behind St. Peter is the daughter of Colantonio del Fiore, the fair maiden, who won whose hand Solario renounced his calling as a travelling tinker (*zingaro*), and became an artist. The last figure at the extreme left of the picture behind St. Aspremus is the painter himself.

§ c. BYZANTINE, NEAPOLITAN, AND OTHER ITALIAN SCHOOLS.

I. First Chamber.

Byzantine School, St. Anthony Abbot, a picture of the 11th century. The Saviour with the Madonna and St. John the Evangelist. A Triptycon, the Virgin and Child throned, with the two Archangels in adoration. St. George. The Holy Family (12th century). The Deposition from the Cross. The Trinity with the two Archangels in adoration; below, the Virgin and Child between St. Basil and St. Athanasius. This work of the 13th century is inscribed with the name of the painter, Filippo Quella. A Diptycon, St. Bartholomew and St. Francis (12th century). The Virgin and Child, with a Saint in ado-

ration on one side; on the other, the Crucifixion, with the Magdalen weeping (13th century). The Saviour, with St. Nicholas and St. Athanasius in adoration (12th century). The Virgin and Child crowned by Angels (13th century). St. Paul (12th century). St. George and the Dragon (11th century). Another St. George and the Dragon (10th century). St. Blaise (11th century). The Virgin and Child (11th century). The Saviour with the symbols of the Eucharist, painted on silver (12th century). St. Nicholas (13th century). The Virgin and Child, with St. Catherine (11th century). — *Early Neapolitan School* (13th to 15th centuries). — *Filippo Tesauo* (d. 1390), (?) The Virgin and Child throned, with St. Jerome, Beato Nicolas Martyr, and another Saint; in a lunette above, the Martyrdom of B. Nicolas, who is supposed to be a portrait of Ferdinand of Aragon; painted on panel. — *Maestro Simone* (d. 1346), (?) The Virgin and Child, with St. Andrew and St. James, on panel. The Virgin in Prayer, on panel. The Virgin crowned by the Saviour in the presence of the Trinity, and attended by St. John and St. James, on panel, gilt. — *Gennaro di Cola* (d. 1370), (?) St. Blaise and Child, on panel. St. Anne, with the infant Virgin and an Angel, formerly in the church of the Incoronata. St. Paul, on panel. St. Peter, on panel. — *Maestro Stefanone* (d. 1390), St. James and two Angels, on panel. — *Zingaro* (d. 1455), (?) The Holy Spirit descending on the Virgin and Apostles; attributed also, and probably with more justice, to Niccolo di Vito, on panel. — *Niccolo di Vito* (fl. 1460). The Archangel Michael, formerly in the Convent of Santa Maria Nuova, on panel. — *Pietro Donzelli* (d. 1470), (?) The Deposition from the Cross, on panel. — *Silvestro Buoni* (d. 1484), St. John the Baptist, on panel. The Magdalen, on panel. The Assumption of the Virgin, with the Apostles weeping for her Death; remarkable for the expression given to the heads of the Apostles. This picture, which is on panel, was formerly in the Church of S. Maria 'de'

Pignatelli, and is supposed to have formed a Triptycon, with the St. John the Baptist and the Magdalen.—*Early Florentine School*, The Virgin and Child throned, attributed by the Director Waagen of Berlin to *Taddeo Gaddi*. S. Francesco d'Assisi and St. Anthony of Padua, attributed to *Taddeo Gaddi*. The Virgin (reading) and Child, attributed to *Lippo Dalmasio*. The Deathbed of the Virgin, attributed to *Gaddo Gaddi*. The Virgin and Child surrounded by a glory of Cherubim, attributed by Dr. Waagen to *Fiorenzo di Lorenzo*. A Diptycon, with the Virgin and four Saints. The Virgin showing a swallow to the Infant Saviour, dated 1484. The Virgin and Child, with St. John the Baptist, and St. Louis of France. The Virgin and Child throned, with four Saints, and representations of the Descent from the Cross, the Baptism of the Saviour, and the Annunciation, dated 1336. The Magdalen, a half-figure.—*Andrea del Castagno*, the Descent from the Cross.—*Simone Memmi* (*Sienese School*), A Group of Figures in various costumes.—*Later Neapolitan School* (15th to 17th centuries):—*Calabrese* (*Mattia Preti*), The Saviour throwing Satan from the Top of the Mountain. His own Portrait, represented in the act of painting the portrait of his mistress.—*Cav. Conca*, The Virgin in Glory, with S. Carlo Borromeo, and St. James.—*Carlo Coppola*, The Largo del Mercato during the Plague of 1656, with the Scaffold erected for the Execution of those by whom the Pestilence was supposed to have been introduced. This has been attributed by some critics to Micco Spadaro.—*Corenzio*, The Adoration of the Magi. St. James of Galicia on horseback exterminating the Saracens.—*Criscuolo*, The Martyrdom of St. Stephen; St. Paul is introduced as a young man, a spectator of the scene.—*Luca Giordano*, Justice disarmed by Love and Ignorance; it bears the name of Giordano, and is an evident imitation of Spagnoletto. St. Sebastian. A Combat of Greeks and Amazons. Semiramis at the Defence of Babylon.—*Pompeo Landolfo*, The Virgin and

Child presenting chaplets to S. Domenico, Santa Rosa, S. Catherine of Siena, and other Saints.—*Filippo Maz-zolu* or *Mazolla*, The Deposition from the Cross, inscribed with the painter's name "Filippus Mazolla pinxit, 1500." The Infant Saviour, with the Virgin, St. Clare, and St. Agnes, in adoration: it bears the name of the painter.—*Francesco da Mura*, The Nativity.—*Micco Spadaro*, Portrait of Masaniello smoking his Pipe. The Nativity. Moses at the Rock. The Martyrdom of St. Andrew. The Martyrdom of St. Sebastian. A Carthusian Convent fired and ravaged by a Party of Soldiers. View of the Largo del Mercato during the Plague of 1656, another of the many representations of this calamity from the pencil of an eye-witness. The Revolution of Masaniello in 1647, interesting, like the preceding picture of the Plague, as being the work of one who witnessed it, and remarkable, moreover, for its variety of costumes and its exact representation of national character. The Municipality of Naples presenting the Keys of the City to John of Austria on the Largo del Mercato, in 1648.—*Stanzioni* (*Mas-simo*), The Baptism of the Saviour, inscribed with the painter's name.—*Andrea di Salerno* (*Sabbatini*), The Assumption of the Virgin. The Apostles are portraits of the twelve principal members of the Accademia Pontaniana during the presidency of the Duke of Montella, by whom this picture was commissioned; among them are San-nazzaro, Giovanni Cotta, and Giano Anisio.—*Solimene*, His own Portrait.—*Vaccaro*, The Virgin and Child, with S. Romoaldo and other Saints of the Camaldolite order.

II. Second Chamber.

Gio. Antonio D'Amato, The Virgin in Glory surrounded by Angels.—*Cav. d'Arpino*, St. Lorenzo praying in his Prison.—*Calabrese* (*Mattia Preti*), The Saviour recommending the Pharisees to pay Tribute to Cæsar. The Repentance of the Prodigal Son. S. Nicholas of Bari in Ecstasy: one of his best works. Judith with the Head of

Holophernes. St. John the Baptist. — *Cavallino*, A sketch of his great picture of St. Cecilia, in the gallery of Cav. Santangelo. — *Aniello Falcone* (the master of Salvator Rosa), Battle of the Israelites and Amalekites. A Detachment of Soldiers. — *Luca Giordano*, The Virgin attended by S. Domenico, S. Rosa, and other Saints. The Deposition from the Cross, inscribed with Giordano's name. Sketch of his picture of Pope Alexander II. dedicating the Church of Monte Casino; his own portrait in the corner. St. Francis Xavier baptizing the Indians, and S. Ignatius offering up his thanksgivings: said to have been painted in three days as a trial of skill. Our Saviour before Pilate, painted in imitation of Albert Durer. — *Monrealese* (*Pietro Novelli*), St. Paul. The Virgin and the Trinity. — *Roderigo* (*Il Siciliano*), The Virgin investing S. Ildephonso with the sacerdotal Robes; considered one of his best works. — *Salvator Rosa*, Christ disputing in the Temple: at the right of the picture is the portrait of Salvator, with his monogram. The Parable of the Mote in thy Brother's Eye: a singular composition in which the parable is treated literally. A Charge of Cavalry, painted in his first manner. — *Micco Spadaro*, Another scene illustrative of the Plague of 1656; it represents the Court of the Certosa of S. Martino, filled with the principal brethren and numerous citizens who had taken refuge within its walls; among them are Cardinal Filomarino, Micco Spadaro himself, Salvator Rosa, &c. — *Stanzioni* (*Massimo*), St. Bruno. The Death of Lucretia. — *Vaccaro*, Massacre of the Innocents.

III. Third Chamber.

Cav. d'Arpino, The Saviour praying in the Garden of Olives, with a moonlight effect. A Glory of Angels, very beautiful; and two repetitions of the same subject, companion pictures. St. Michael precipitating Satan into the bottomless Pit. Three sainted Bishops meditating on the Holy Scriptures. St. Nicholas of Bari in Ecstasy, with a Choir of Angels. The Conversion of

the Woman of Samaria. The Saviour appearing to the Magdalen. — *Ippolito Borghese*, The Deposition from the Cross: one of the few works of this painter now extant. Another Deposition, a companion picture. — *Cardisco* (*Marco Calabrese*), St. Augustin disputing with Infidels; the best of his few known works. — *Criscuolo*, a Triptycon; the Trinity contemplating the Nativity of the Saviour; it bears the painter's name and the date 1545. — *Francesco Curia*, The Virgin and Child with S. Domenico, S. Rosa, and other Saints; considered his best work. — *Pietro Donzelli*, The Virgin and Child throned. The Crucifixion; the two centurions are portraits of Alphonso and Ferdinand of Aragon. — *Ippolito Donzelli* (brother of Pietro), The Crucifixion; portraits of Alphonso and Ferdinand of Aragon are introduced on the right of the picture. — *Colantonio del Fiere* (?), St. JEROME IN HIS STUDY, EXTRACTING THE THORN FROM THE LION'S FOOT; a very celebrated picture, beautifully painted, true to nature in every part, delicately finished even in the minutest details, and full of power and expression. This interesting picture, which bears the date 1486, is said by Lanzi to have been painted for the church of S. Lorenzo, and to have been "transferred by the monks on account of its great merit to the sacristy, where it was for a long time the admiration of strangers." In spite of this circumstantial statement Dr. Waagen, Signor Aloe, the Cav. Santangelo, and other critics have latterly attributed it to Van Eyck, to whose style it certainly bears a marked resemblance in the details. — *Bernardo Lama*, The Deposition from the Cross, with Santa Bonaventura contemplating the scene, and St. Francis kissing the Saviour's hand; in the upper part is the Annunciation: a finely composed and expressive picture. — *Pietro Negroni*, The Virgin and Child, with St. John, considered the masterpiece of this painter, whose works are of very rare occurrence. — *Roderigo* (*Il Siciliano*), The Trinity contemplating St. John the Baptist and St. Francis; the masterpiece of the artist,

who has introduced his portrait and his name. — *Pacecco di Rosa*, The Madonna delle Grazie, a delicate and highly finished little picture. The Denial of St. Peter, a companion picture to the preceding. — *Salvator Rosa*, S. Francesco di Paola in prayer. — *Andrea di Salerno (Sabbatini)*, The Deposition from the Cross. Sketch of St. Benedict receiving Santa Maura and Santa Placida into his order. The Three Miracles of St. Nicholas. The Adoration of the Magi, a very beautiful picture, universally esteemed one of his best works. St. Benedict throned, with S. Maura and S. Placida, and the four Doctors of the Latin Church. — *Fabrizio Santafede*, The Virgin and Child throned, attended by St. Jerome and another saint; inscribed with the artist's name, and the date 1595. — *Spagnoletto*, A sketch on copper of St. Bruno receiving the Rules of his Order. The Martyrdom of St. Sebastian, inscribed with Spagnoletto's name. St. Jerome, a half-figure.

IV. Fourth Chamber.

Beato Angelico (?), Pope Liberius surrounded by the Cardinals and municipal authorities of Rome, tracing the foundations for the Church of S. Maria ad Nives at Rome. Painted on panel in distemper; remarkable for great beauty of expression and for the marvellous delicacy of the details. It was formerly attributed to Giotto, but it has the characteristic devotional feeling and grace which belong peculiarly to Beato Angelico. The Virgin throned, surrounded by angels and the cherubim. — *Bernardo Gatti* (Il Soiaro), The Crucifixion; a very grand and finely composed picture, richly coloured; a very celebrated work, universally regarded as his masterpiece. — *Ghirlandajo* (?), The Annunciation, with St. John and St. Andrew. The Virgin and Child throned, with two saints. — *Andrea Mantegna*, St. Euphemia, well known from the engraving in M. Agincourt's great work. — *Baldassare Peruzzi*, Portrait of Giovanni Bernardo, the Emperor. — *Andrea del Sarto*, Portrait of a Cardinal.

— *Marco da Siena (Marco da Pino)*, The Virgin and Child in glory, inscribed with his name. The Beheading of St. John the Baptist. The Circumcision. The Annunciation. The Resurrection. The Saviour led to Calvary. The Nativity. The Circumcision, containing the portraits of himself and his wife; one of his best works. The Virgin, with the Annunciation, the Nativity, and the Adoration of the Magi on the sides. — *Matteo di Giovanni da Siena*, The Massacre of the Innocents; an expressive but exaggerated work by this very rare painter of the Sienese School, painted for the church of Santa Caterina a Formello, and well known by the engraving in the "Lettere Senesi." It bears the inscription — "Matteus Joanni de Senis pinxit, mccccxviii.;" but Lanzi gives reasons why Matteo could not have been in Naples in that year, and suggests that an L has been inadvertently omitted, and that the correct reading is 1468. — *Giorgio Vasari*, Justice crowning Innocence and chaining Vice; painted for Cardinal Farnese, who suggested the subject and its treatment. Vasari gives us the following description of his work:—"It represents the figure of Justice with the twelve Tables and a Sceptre, on the point of which is a stork. The head of Justice bears a helmet of iron and gold, with three plumes of three different colours, the symbol of upright judgment. The upper part of the figure is undraped; at her waist she has the seven Vices, which are her enemies, bound to her girdle by chains of gold: these are Corruption, Ignorance, Cruelty, Fear, Treachery, Falsehood, and Calumny, on whose shoulders is raised the figure of Truth, wholly nude, and presented to Justice by Time, with a gift of two Doves as emblematic of Innocence. Justice, meanwhile, is placing a crown of oak-leaves on the head of Truth, as the symbol of strength of mind." The Presentation in the Temple. Two banquet scenes, one representing our Saviour at table in the House of Simon; painted for the Refectory of Monte Oliveto. — The Fall of Manna in the

Desert, with Moses and Aaron superintending the people gathering it up; also painted for the Refectory of Monte Oliveto. — This chamber contains several other specimens of the Florentine School, but it is extremely doubtful to whom they are to be referred, and many of them are of very little interest as works of art.

V. Fifth Chamber.

Sebastian Bourdon, The Holy Family, with a beautiful landscape. — *Claude*, A Sea-view at Sunset. — *Albert Cuyp*, Portrait of the Wife of a Burgomaster of Amsterdam; a delicate and finely-coloured picture. — *Flemish School*: — Portrait of Queen Elizabeth of England. A great number of interiors and other favourite subjects of this School, which it would be hopeless to attempt to identify, and tedious to describe in detail. — *Holbein* (?), Portrait of the Emperor Maximilian. — *Gaspar Poussin*, Several landscapes. — *Rembrandt*, Portrait of an old Man. Portrait of his Pupil Steevens. Portrait of himself in advanced age. — *Rubens*, Head of the Monk of Alcantara. — *Vandyke*, Portrait of the Princess of Egmond. Portrait of a Magistrate. Portrait of a Man unknown. (?) St. Peter's Denial of Christ. — *Van Eyck*, A Village Festival, with his name. — *Wouvermans*, A Bivouac on the Banks of a River.

VI. Sixth Chamber.

Both, A Landscape at Sunset. A Landscape at Sunrise. — *Peter Breughel*, An allegorical subject, illustrating religious retirement from the world. The Parable of the Blind. — *Jan Breughel* (*Le Velours*), A Village Fair near Rotterdam. — *Paul Brill*, The Baptism of the Saviour. St. Cecilia playing the Organ. — *Claude*, A Landscape. — *Lucas Cranach*, The Woman taken in Adultery, with his name. — *Adam Elsheimer* (the master of Teniers), six pictures on copper, remarkable as specimens of colouring and minute finish, attributed to this painter by Dr. Waagen. The subjects are: — 1. Ariadne abandoned by Theseus. 2. Ariadne and Theseus at the Bath. 3. The Rape

of Ganymede. 4. Dædalus and Icarus. 5. The Fall of Icarus. 6. Icarus carried to the Tomb. — *Honthurst* (*Gherardo della Notte*), Interior of a Building by Moonlight. — *Montpert*, A Landscape, with the Holy Family reposing during the Flight out of Egypt, the figures painted by Van Balen; the flowers by Breughel. — *Teniers, the Elder*, The Interior of a Publichouse, very lifelike and characteristic. — *Teniers, the Younger*, A Violin-player. A repetition of the same, both on copper. — *Vandervelde*, Landscape with Shepherds, &c. — *Van der Weyder*, The Deposition from the Cross, painted, according to Dr. Waagen, in the first manner of this very rare master. — *Luca von Leyden* (?), The Adoration of the Magi, remarkable for its brilliant colouring and varied composition. A Holy Family in devotion before the Crucifix. — *Michael Wohlgemuth* (?), A Trypticon, formerly in the Certosa of S. Martino, representing the Adoration of the Magi, who are said to be portraits of Charles II. of Anjou, Charles Duke of Calabria, and King Robert the Wise. The names of the two latter personages, in Latin, occur on the two sides. — *Wouvermans*, A Horse resting. Shepherds guarding their Flocks. — In the middle of this chamber are some very pretty models in cork; the principal of them are: — The three temples of Pæstum; the four towers, and one of the gates of Pæstum; the circular temple near Nocera; the Iseon, the amphitheatre, and the villa of Diomed at Pompeii; a temple at Herculaneum; the Serapeon at Pozzuoli; the Coliseum at Rome; the three columns of the Roman Forum; and part of the amphitheatre at ancient Capua.

§ d. THE PRIVATE COLLECTION OF THE PRINCE OF SALERNO.

Federico Baroccio, The Saviour appearing to some female Saints, with the Magdalen and St. Francis in adoration. The Holy Family. — *Bronzino*, The Holy Family. St. Francis contemplating the dead Body of the Saviour.

— *Calabrese (Mattia Preti)*, The Ecce Homo. — *Annibale Caracci*, Five allegorical pictures; one representing Night carrying Dreams, and four representing Love scattering Flowers. Aurora. The Dream of Venus (kept in a reserved cabinet). — *Lodovico Caracci*, Portrait of a Senator. — *Claude*, A Landscape, with a Temple of Minerva and other ancient Buildings. A companion picture, representing the Arch of Janus at Rome. — *Guercino*, The Deposition from the Cross. — *Guido*, The Madonna della Pace. — *Honthurst (Gherardo della Notte)*, The Supper at Emmaus. — *Bernardino Luini*, The Nativity. — *Masaccio*, The Holy Family. — *Mirevelt*, Portrait of Rutgerius. Portrait of Hugo Grotius. — *Perugino*, The Virgin and Child, with St. Francis and St. Anthony. — *Gaspar Poussin*, A Landscape with Shepherds. Another Landscape, a companion picture. — *Giulio Romano*, A Sibyl. — *Salvator Rosa*, The Prophet Jeremiah taken out of the Dungeon. Daniel in the Lions' Den. The Descent of the Saviour into Hell. A Landscape with figures. Another Landscape with figures. The Angel Raphael appearing to Tobias. The Saviour bearing the Cross. The Raising of Lazarus. A Scene on the Sea-shore with a Ship building. A Landscape, with Buildings and a Hermit. A Rocky Landscape, with a Saint at Prayer. The Temptation of the Saviour in the Desert. A fine rocky and hilly Landscape in his best manner. — *Andrea del Sarto*, Portrait of himself. — *Sassoferrato*, The Holy Family, an oval picture of great beauty and freshness of colouring. (?), The Madonna. — *Lionello Spada*, The Saviour crowned with Thorns. — *Perino del Vaga*, The Holy Family. — *Vandyke*, Portrait of a Gentleman with a Dog. — *School of Lionardo da Vinci*, The Saviour appealing to the Magdalen. — *Daniele da Volterra*, The Entombment. Behind the two Marys the painter has introduced himself, and has also recorded his name on a stone in the lower part of the picture. — In addition to these pictures here enumerated, the collection contains

many works of modern French, German, and Russian artists.

LIBRARIES.

There are four libraries in Naples open to the public, the *Biblioteca Borbonica*, the *Biblioteca Brancacciana*, the *Biblioteca de' Gerolomini*,—or, as it is often called, the *Biblioteca di San Filippo Neri*,—and the *Biblioteca dell' Università*. The average number of persons who frequent these libraries for purposes of study is about 300 annually, consisting, for the most part, of young men from the provinces, who come to the capital to study some profession. The inconvenient hours at which the libraries are open debar literary men from making use of them to any extent; and a still more serious impediment to this class of readers is the prohibition to consult any books which are in the *Index* without an express permission from the Pope.

The *Biblioteca Borbonica*, or the *Royal Library*, the first public library in the kingdom, was founded in 1780, and was first opened to the public in 1804. The hours of admission are from 8 a.m. to 2 p.m. daily, with the exception of Sundays, saints' days which are kept as holidays, court days, Ash Wednesday, ten days at Easter, ten days at Christmas, six days at the end of the Carnival, and the last fifteen days of October, when the annual cleaning takes place. On Wednesdays and Saturdays the Library closes at 1 p.m. There is no restriction as to admission, and no introduction or recommendation whatever is required. One room is set apart for the use of the blind, who pay persons for reading to them. There are five printed alphabetical catalogues; the first a general catalogue of the printed books, in one volume folio, printed in 1800; the second, the first volume of *Canonico Rossi's Catalogue of Printed Books*, containing a catalogue *raisonnée* of the Bibles and Biblical literature, in folio, printed in 1852; the third, *Jannelli's Catalogue of the Latin MSS.*, in one volume 4to., printed in 1827; the fourth, *Cyrillo's Catalogue of the Greek*

MSS., in 2 volumes 4to., printed in 1826-1832; the fifth, a Catalogue of the Cinquecento Books, in 4 volumes folio, printed in 1828-41.

The Library occupies a grand and magnificent saloon in the Museo Borbonico, about 200 feet in length by 70 feet in breadth, with other smaller apartments attached to it, two of which contain the works of the 15th century and the manuscripts. On entering the library, the door of which is kept by a sentry, the visitor receives a printed paper from one of the custodi who sits near the door. He then enters the next room, containing copies of the catalogues, where he must write with a pencil on the back of the printed paper, the titles of the books which he wants, and the press-marks specified in the catalogue, and give the paper to one of the under-librarians. The under-librarian then takes down the books, writes their titles on the printed paper in the column marked "Books given out," and gives both the paper and books to the visitor, who proceeds into the next room to read and write. When the visitor goes away, he returns the paper and books to the custode near the door, who, on inspecting them, and finding them right, bows to the visitor, which is the sign for the sentry to let him out. The custode affixes his signature at his leisure to the receipt on the second column of the printed paper, which then may serve again for some other visitor. A visitor cannot receive more than three volumes at a time, but he is allowed to change them as often as he pleases by going through the same form. The manuscripts, the cinquecento editions, and other rare books or prints are not given out indiscriminately; but any person who wishes to examine them may obtain for that purpose a special royal permission from the Minister of Public Instruction, and is then allowed to inspect them in one of the inner rooms. Books are never lent out under any circumstances. The library is managed by a principal librarian, called the *prefetto*, who has a salary of 720 ducats (about 100*l.*) a year; three librarians, or *bibliotecari*;

three writers, or *scrittori*; six under-librarians, or *custodi*; two assistant under-librarians, or *custodi ajutanti*; and a keeper of the keys, the *custode delle chiavi*. The general control of the institution is vested in a royal commission, called the *Giunta della Borbonica*, composed of seven members of the Royal Academy, with a president and a secretary appointed from their number. They meet twice a month in a room of the Library to examine the accounts, superintend the conduct of the officers, approve or modify the list of books proposed to be purchased by the principal librarian, and submit everything to the sanction of the King through the Minister of Public Instruction.

At the present time the library contains 200,000 printed books, of which 6000 are works of the 15th century, and 400 MSS. Most of these were derived from the Farnese collection, which was inherited and brought from Rome by Carlo Borbone; others were derived from the library of the Prince of Tarsia, from the Conventual Library of S. Giovanni Carbone, and from those of various suppressed monasteries. Additions, however, are regularly made by purchase, under the direction of the royal commission, to whom the state allows a revenue of 3500 ducats, about 589*l.* per annum, for the purpose; and the publishers of Naples are obliged by law to present two copies of every work which may be printed in the city.

The collection of *Printed Books* contains the first book printed at Naples; the first edition of Bartolo's "*Lectura super Codicem*," printed in 1471 by Sixtus Reissinger, a German who had been invited by Ferdinand of Aragon to bring to Naples the newly discovered art which was then creating such astonishment and interest in the North of Europe; the *Æsop* in Latin and Italian, also printed by Reissinger, with curious engravings on wood, dated 1485; the Latin work of Janus Marius, on the Propriety of Old Words (1475), printed by Mathias Moravius, another German printer in-

vited to Naples by Ferdinand of Aragon; a Missal, printed by Moravius in 1477; and numerous other works by German printers who settled at Naples before the close of the 15th century. The Library is also rich in Aldine editions and collections of works printed by the Stephensens, the Giunti, the Grifi, the Elzevirs, Barbou, Baskerville, Foulis, Didot, Bodoni, &c.

Among the *Greek Manuscripts* we may specify a New Testament, referred to the 10th century; the *Alexandra* of Lycophron, from which Manutius is said to have derived the fragments which issued from his press; the *Paralipomena* of Homer, by Quintus of Smyrna, of the year 1811. Among the *Latin Manuscripts* are the Bible of the 13th century, in 2 vols., called the "*Biblia Alfonsina*," from Alfonso I., who presented it to the monks of Monte Oliveto; the *Codex* of St. Prosper of Aquitaine, found in the church of Troja; the *Institutiones Grammaticæ* of Charisius Sospater, of the 8th century; the *Philological Remains* of Pompeius Festus (damaged by fire), first published by Fulvio Orsini in 1581; the fragments of the *Agricultural Treatise* of Gargilius Martialis "*De Pomis*," a palimpsest discovered and published by Cardinal Mai; the celebrated *Commentarium* in D. Dionysium Areopag. de *Cœlesti Hierarchia, et de divinis Nominibus*, in the handwriting of St. Thomas Aquinas, which is annually exhibited on the festival of St. Thomas in the church of S. Domenico; various illuminated Missals and Breviaries; the celebrated Farnese Missal, called "*La Flora*" from its beautiful miniatures of flowers, fruits, and insects; the "*Minturno*" and two other dialogues of Tasso; the Correspondence of Paulus Manutius and Cardinal Seripandi respecting the publication of the Scriptures; and the works of St. Thomas Aquinas and other Fathers. We have reserved for the last the unrivalled "*Uffizio*" of the Virgin, written by Monterchi, and illustrated with miniatures by Giulio Clovio, which he executed for Cardinal

Alessandro Farnese at the cost of nine years' labour. In this work, which may be called the gem of illuminated works, "*Giulio*," says Vasari, "has effected such amazing things with his pencil, that one fails to comprehend how the eye and hand can have gone so far." The series consists of twenty-eight small pictures, arranged in pairs, in which the symbol is represented with the subject symbolised, each picture being surrounded by a delicate border of appropriate figures and fancies. 1. The first plate of the first pair, illustrating the office of *Matins*, represents the Angel of the Annunciation, the border being formed of children "whose beauty," says Vasari, "is miraculous;" on the opposite plate is Isaiah speaking to the Hebrew king. 2. The second, illustrating the *Lauds*, represents the Visitation, the border being an imitation of metal; on the opposite plate are Justice and Peace embracing each other. 3. The third, illustrating the *Primes*, represents the Nativity; on the opposite plate are Adam and Eve eating the Apple in Paradise, the borders being filled with figures of men and animals. 4. The fourth, illustrating the *Terza*, or the Horary Office, represents the Angels appearing to the Shepherds; on the opposite plate is the Tiburtine Sibyl showing the Virgin and Child in heaven to the Emperor Augustus; the borders are filled with figures and ornaments, among which is the portrait of Cardinal Alessandro Farnese as Alexander the Great. 5. The fifth, illustrating the *Sesta*, represents the Circumcision, Pope Paul III. (Farnese) being introduced as Simeon; the opposite plate represents the Baptism of our Saviour by St. John: the borders are extremely beautiful. 6. The sixth, illustrating the *Nones*, represents the Adoration of the Magi; on the opposite side is the Visit of the Queen of Sheba to Solomon; in the bottom of the border we have the Festival of the Testaccio, "represented," says Vasari, "in figures not so big as ants; a thing which cannot be seen without exciting amazement that the point of a pencil can have been

made to produce such perfection in objects so minute; it is indeed one of the most extraordinary works ever effected by the hand or beheld by the eye of man. All the colours or liveries worn by the retainers of Cardinal Farnese on that occasion may be clearly distinguished in this singular production." 7. The seventh, illustrating *Vespers*, represents the Flight into Egypt; on the opposite plate is the Submersion of Pharaoh in the Red Sea. 8. The eighth, illustrating *Complins*, represents the Coronation of the Virgin; the opposite plate being the story of Esther crowned by Ahasuerus. 9. The ninth, illustrating the *Mass of the Virgin*, contains the Virgin and Child and the Creation, the border being painted to imitate cameos representing the Annunciation. 10. The tenth, illustrating the *Penitential Psalms*, represents the Story of Uriah the Hittite exposed to death by order of David; and on the opposite side the Repentance of David; the border being filled with rich arabesques and other ornaments. 11. The eleventh, illustrating the *Litanies*, contains a most elaborate performance, in which the letters which form the names of the saints are interwoven in the most surprising manner, the upper part of the border representing the Holy Trinity surrounded by Angels, Apostles, and Saints. The opposite picture represents the Madonna enthroned, surrounded by the Holy Virgins, the lower part of the border representing the Procession of the Corpus Domini at Rome, filled with an infinite variety of figures, cardinals, bishops, priests, the Pope's guard, &c., while a salute is firing from the Castle of St. Angelo. 12. The twelfth, illustrating the *Office for the Dead*, represents the Triumph of Death over high and low, rich and poor; on the opposite side is the Resurrection of Lazarus. 13. The thirteenth, illustrating the *Office of the Crucifixion*, represents Christ on the Cross; on the opposite side is Moses elevating the Brazen Serpent. 14. The fourteenth, illustrating the *Office of the Holy Ghost*, represents the Descent of the Holy Spirit on the Apostles; and

on the opposite side the Building of the Tower of Babel.

The *Biblioteca Brancacciana*, attached to the church of S. Angelo a Nilo, in the street of the same name, was founded in 1675 by Cardinal Francesco Maria Brancaccio, Bishop of Capaccio, and is the oldest library in Naples. Since its establishment by that learned prelate, it has received considerable additions from the contributions of Domenico Greco and Giuseppe Gizzio, and from other sources, especially from the suppressed monasteries. It is, moreover, supported by an annual grant of 500 ducats from the State for the purchase of books, under the control of the royal commission to which the *Biblioteca Borbonica* is confided; every publisher is obliged by law to present to it two copies of every book printed in the city. It has a principal librarian, called the *Prefetto*, who must be in holy orders, five assistant librarians, an attendant, called the *barandiere*, and a porter. The salary of the *prefetto* is 300 ducats per annum. The library is open to the public without any restriction of persons, and without the necessity of any introduction, for two hours before sunset daily, except on Sundays and on the festivals and holidays on which the *Borbonica* is closed, the regulations in this respect being precisely alike in both establishments except in the hours of admission. It has a printed alphabetical catalogue of the printed books in one volume folio, dated 1750, and a manuscript catalogue for the MSS. At the present time it contains about 70,000 printed books, and 7000 MSS.; the latter consisting chiefly of very valuable chronicles relating to the history of the city, and of the kingdom in general. The collection of printed books is rich in works on jurisprudence.

The *Biblioteca de' Girolomini*, called also the *Biblioteca di S. Filippo Neri*, in the Largo Arcivescovado, is the library of the magnificent monastery of the *Padri dell' Oratorio*. It was founded in 1720, with the library purchased by the Order from the heirs of Giuseppe Valletta. It is entirely supported by

the monks out of their own revenues; but the sum which they expend annually in the purchase of new books does not exceed 36 ducats. The library is open to the public on the same days as the Borbonica and the Brancacciana, but only from the hours of 9 to 11 in the forenoon. It has a librarian, who is chosen every third year from among the members of the fraternity, and receives no salary; and an under-librarian, who receives 48 ducats a year, and is appointed by the superior of the Order. It has manuscript catalogues both for its printed books and MSS. At the present time it contains 18,000 printed books, and 60 MSS.; among which is the celebrated *Seneca* of the 14th century, with the beautiful miniatures of Zingaro, representing the subjects of each tragedy.

The *Biblioteca dell' Università*, in the Gesù Vecchio, was founded in 1823. It is supported by 800 ducats a year from the funds of the University, of which about 120 ducats (20*l.*) a year are expended in the purchase of new books; in addition to which it is entitled to one copy of every book published in the city. The library is open to the public on the same days and at the same hours as the Biblioteca Borbonica. It is managed by a superintendant (*sopraintendente*), a secretary, two assistant librarians (*ajutante*), and a clerk, all of whom are under the superintendence of the Minister of Public Instruction. The catalogues are manuscript. At the present time the total number of printed books is about 25,000, exclusive of a good collection of the scientific journals of England, France, and Germany. Among these printed books is a valuable collection of works of the 15th century, a series of books printed by the early German printers at Naples, and a miscellaneous collection derived from that fertile source, the libraries of the suppressed monasteries.

OTHER LIBRARIES. — Besides the four public libraries, there are several private libraries, to which access may be obtained on application. Some of these are attached to official or educa-

tional establishments, and others belong to private families; but none of them are equal to the celebrated libraries of the Prince di Tarsia, the Prince di Belvedere, the Marchese Berio, and the Duke di Cassano, which were in former times so liberally thrown open to the public, and all of which, with many others of less note, were sold or dispersed on the abolition of entails. The four magnificent libraries of the Monasteries of San Domenico, of San Giovanni in Carbonara, of San Severino, and of the Certosa of San Martino, were also dispersed on the suppression of the monasteries by the French in 1806; but a portion of their treasures has passed into the public libraries we have described. The following may be briefly mentioned as the most important of the private libraries now existing in Naples: —

The *Biblioteca Particolare del Re*, the private library of His Majesty, occupying a saloon of the Palazzo Reale. It has a very choice collection of books and a fine collection of prints and philosophical instruments.—The *Biblioteca Brundesini*, in the Strada S. Antonello alla Vicaria, belonging to the Barba family.—The *Biblioteca Camaldoli* in the Palazzo Gravina, in the Strada Monteoliveto, belonging to the Count di Camaldoli.—The *Biblioteca Caracciolo*, in the Palazzo Pandone, in the Vico Freddo a Chiaja, belonging to the Prince di Torella.—The *Biblioteca Cassini*, in the Strada S. Giovanni Maggiore Pignatelli, belonging to Signor Cassini.—The *Biblioteca Cimitile*, in the palace near S. Teresa, belonging to the Prince di Cimitile, rich in early editions of the Greek and Latin classics.—The *Biblioteca della Citta*, in the Monte di Dio, formed upon the Biblioteca Taccone, the extensive library of the Marquis Taccone, and presented by the government to the citizens.—The *Biblioteca Filioli*, in the Strada S. Liborio, belonging to the Cavaliere Filioli, and containing a very complete series of the works cited in the *Vocabolario della Crusca*.—The *Biblioteca Fusco*, in the Vico Grotta della Marra, belonging to the Fusco family, celebrated for

its numismatic cabinets, including a complete series of the coins of the Two Sicilies from King Roger to Ferdinand II.; a series of all the coins of the Lombard duchies, and mediæval republics of Southern Italy, and a very interesting collection of medals and tokens of the Neapolitan nobility.—The *Biblioteca Guevara*, in the Palazzo S. Antimo, in the Largo Spirito Santo, belonging to the Duke di Bovino.—The *Biblioteca Medici*, in the Palazzo Miranda, in the Strada di Chiaja, belonging to the Prince di Ottajano.—The *Biblioteca Ministeriale* attached to the office of the Minister of the Interior, and consisting chiefly of works taken from the suppressed monasteries.—The *Biblioteca Policastro*, in the palace of the same name in the Strada Ferrandina, belonging to the Duke di Forlì, Count of Policastro, of the Carafa family, containing a very complete collection of works printed in the city of Naples.—The *Biblioteca Puoti*, in the Strada Costantinopoli, belonging to the Marquis Puoti.—The *Biblioteca Santo Pia*, formed by the late Prince of that name; rich in princeps editions of the classics, in Aldines, in early Bibles, and in works of the early Italian poets, among which is a Codex of Dante of 1378, and the Petrarch, printed on parchment at Venice in 1470.—The *Biblioteca Telesio*, in the Palazzo Rocca, in the Strada Trinità Maggiore, belonging to the Telesio family.—The *Biblioteca Volpicella*, in the Palazzo Vecchioni, in the Strada Olivella, containing a good collection of works by native authors.—The *Biblioteca Winspeare*, belonging to the Baron Winspeare, in the Strada and Palazzo Atri.

THE ARCHIVES.—The national collection of Archives, called the *Grande Archivio Generale del Regno*, formerly in the vast Palazzo de' Tribunali, has been removed to the apartments once occupied by the Accademia di Marina in the Benedictine Monastery of SS. Severino e Sossio, in the Largo S. Marcellino. The collection is divided into four sections,—1. historical and diplomatic; 2. financial; 3. judicial; 4. municipal. Among them are the ori-

ginal code or "constitutions" of Frederick II., the Acts of the sovereigns of the house of Anjou, and a great number of charters and diplomas from the suppressed monasteries.

PALACES.

The PALAZZO REALE, or Royal Palace, occupies the east side of the Largo to which it gives name, and, like our own National Gallery, presents a remarkable example of a noble site almost entirely thrown away. The front facing the Piazza, though not without merit and effect as a work of art, is deficient in dignity and in elevation above the level of the square; while on the other sides it is surrounded by buildings whose very names convey ideas by no means compatible with the character of a palace. On the south, instead of a luxuriant garden sloping down to the sea-shore, the palace is bounded by the arsenal and cannon foundry; while on the north it has another incongruous neighbour in the great theatre of San Carlo. To complete the catalogue of contradictions, the basement is literally undermined by the extensive cellars in which the coals imported from England for the steamers of the navy are stored. The palace was begun in 1600 by the command of Philip III. of Spain, in the viceroyalty of the Count de Lemos, from the designs of Domenico Fontana; and although greatly injured by subsequent alterations, it is considered the masterpiece of that architect. The front, 520 feet long by 110 high, presents the Doric, Ionic, and Composite orders in the pilasters of its three stories; the Doric of the ground story, in Fontana's design, formed a grand open portico, with three gates of entrance supported by columns of oriental granite. Many of the arches, however, have been walled up, in the belief that it was necessary to give solidity to the building. These and other changes have impaired the unity of Fontana's design, and destroyed the effect of the building as a work of art. The first and second floors have each twenty-one windows. The principal court of the

palace with its double row of porticos appears small for the great extent of the façade. The staircase also, in spite of its grand dimensions, gives an impression of disproportion to the rest of the building, and it is not difficult to perceive that so immense a structure could have formed no portion of Fontana's plan. It was constructed in 1651 by the Count d'Oñate, Viceroy of Philip III. The Chapel is more remarkable for its altar of precious marbles than for any other object of interest, if we except the statue of the Conception by Fausaga. The grand hall near the chapel, which formerly contained the portraits of the viceroys, from Gonsalvo de Cordova to Count Daun, is now filled with plaster casts of the Museum statues. The royal apartments contain some interesting pictures, among which are the following: — The *MADONNA AND CHILD* by *Raphael*, a celebrated picture executed for the convent of S. Antonio at Perugia, whence it passed to the Colonna Palace at Rome, and from thence to Naples. The Virgin and Child are seated on a canopied throne, on the steps of which St. John is represented adoring the infant Saviour, who is blessing him. The attendant saints are St. Peter, St. Paul, St. Catherine, and either St. Rosalia or St. Dorothea. The lunette above contains a half-figure of the Almighty between two adoring angels. The predella has disappeared, but the subjects which composed it are all in England, dispersed between the Dulwich Gallery and the collections of Mr. Rogers, Mr. Whyte, and Mr. Milla. This picture is one of Raphael's most interesting works, and is celebrated for the innocent expression of the children, for the gracefulness of the female figures, and for the dignity of the two apostles. It is supposed to have been painted immediately after Raphael's first visit to Florence, and is therefore especially valuable as marking one of the epochs of his life. — The *Four Seasons* and the *Race of Atalanta* and *Hippomenes* are by *Guido*; the *Workshop of St. Joseph*, and the *Visit of St. Joachim to Elizabeth*, by *Schi-*

done; the portrait of *Alessandro Farnese* by *Titian*; the *Orpheus*, and the *Christ disputing with the Doctors*, by *Caravaggio*; the *Samaritan* by *Lavinia Fontana*; *Joseph's Dream* by *Guericino*; the *Rebecca* by *Albani*; the *Death of Cæsar*, and the *Death of Virginia*, by *Camuccini*. It has long been announced that the king intends to add this collection to the gallery of the Museum.

Palazzo Reale di Capodimonte, the celebrated suburban villa of the King of Naples, was built by Carlo Borbone from the designs of the Sicilian architect Medrano. It stands upon a lofty hill, commanding an extensive view of the whole city; but its position, although advantageous in this respect, made it so inaccessible that for many years it was deserted. The opening, however, of two fine roads, connecting it with the city, and the partiality of the present king for the situation, have contributed to make it once more the favourite retreat of the court. The palace is a vast, heavy rectangular building, with towers at the angles. Though imposing from its mass, it is more like a barrack than a palace; and being injudiciously built on the site of an ancient stone quarry, it has been necessary to strengthen the foundations by an extensive series of substructions. Among other disadvantages, it is badly supplied with water. The rooms are spacious, but the decorations present nothing to call for a particular description. The grounds are about a mile long by half a mile broad. "They are beautifully situated," says a scientific traveller in the *Gardener's Chronicle*, "and well laid out; part in the formal style, with long broad straight avenues through a thick wood of evergreen oaks, trimmed so as to form high walls and arch over the avenues; and another part in the English park style, with groves, shrubberies, open glades, and lawns, isolated trees, and small groups, winding drives, &c., all done with a good deal of taste. There is also a flower garden, but of this the less that is said the better; for what is there only serves to show what

might be. In the park portion, small clumps, composed each of one kind of tree, had a beautiful effect; and I observed very fine single specimens of *Laurus camphora*, *Cupressus pendula*, *Casuarina quadrivalvis*, *Acacia longifolia*, &c. The drives and clumps are better kept than any I have seen at Naples, and the whole shows great merit in Signor Fiorito, the gardener." The view from the gardens is very costly and is in fact one of the greatest recommendations of the palace as a royal residence. On the 15th of August in every year the grounds are thrown open to the public, and to carriages of all kinds except hackney vehicles. Great crowds of citizens avail themselves of the privilege, and the day is kept as a general holiday under the name of the *Festa di Capodimonte*.

The *Cusino Reale* in the Chiatamone, nearly opposite the hotel of the Crocelle, is the king's summer house; and a more agreeable spot for an occasional lounge and for the enjoyment of the sea breeze and scenery of the bay, can hardly be imagined. It forms in this respect a striking contrast to the palace, but it is too small and in too confined a situation to be adapted for a royal residence. The views from the gardens are extremely beautiful.

OTHER PALACES.—Independently of their historical interest as memorials of the various dynasties which have held sway over Southern Italy, the palaces of Naples have always had a particular value for the architectural traveller; and the materials of study which they afford may be advantageously examined, even after those presented by the richer palaces of Rome. We propose, in as concise a manner as possible, to indicate, rather than describe, the most remarkable buildings of this class.

Palazzo di S. Agata, in a street leading to the Porta di Costantinopoli, the palace of the Princes di Sant' Agata, of the Firrao family, founded in the early part of the 16th century, is still an edifice of imposing magnificence, in spite of the profusion of ornament with which the bad taste of the last

century has impaired the purity of the original design. The fine cornice, the bas-reliefs representing military trophies, the medallion busts in relief, are all evidences of what that design must have been; while the marbles and travertine in which it has been wrought, remain still more strongly to display the costly character of the architecture. The frescoes in the upper part of the palace, now damaged by age, were executed by Polidoro da Caravaggio, when he fled to Naples in 1532 from the sack of Rome by the Imperial armies. This palace is now the property and residence of the Prince di Bisignano.

Palazzo d' Angri, in the Piazza dello Spirito Santo, built for the princes of that name, of the Doria family, is remarkable as one of the best works of Luigi Vanvitelli, designed about 1773, and completed by his son Carlo. The design and decorations of this building are considered to be among the happiest efforts of this school, more especially as the gracefulness of the details does not impair the grandeur of the composition as a whole. It contains a small collection of pictures, among which is a Christ at the Column, by Titian, and some portraits of the Doria family by Rubens, Vandyke, and other painters.

Palazzo Arcivescovile, in the Largo Donnaregina, founded early in the 13th century, upon the designs of Maglione, the pupil of Niccolò di Pisa, by Cardinal Minutolo, Archbishop of Naples, whose arms are still to be seen over the old entrance in the Sedile Capuano. It was almost entirely rebuilt in 1647 by Cardinal Filomarino. It contains the archiepiscopal court, the archives of the see, and the prisons for ecclesiastics. In the grand hall is an ancient Neapolitan calendar, written on two plates of marble, 23 feet in length, and 3 in height, found in the last century built into the wall of S. Giovanni Maggiore. The friezes of the apartments were painted by Lanfranco, who painted also the altar-piece of the chapel. Ladies are not admitted to these apartments.

Palazzo Avellino, in the Strada di S. Giovanni in Porta. This palace of

the Princes of Avellino was founded in the 14th century for the family of Caracciolo, from the designs of Giacomo de Sanctis, and was enlarged and partly rebuilt in its present form in 1616, by Prince Camillo Caracciolo, High Chancellor of the kingdom, after the great victories gained under Philip II. and III. of Spain in the Low Countries, France, and Italy. The building is associated with the memories of several illustrious members of the house of Caracciolo, including the celebrated Seneschal of Queen Joanna II. Some of the windows of the façade and of the court appear to have belonged to the ancient building: but the architecture of the rest presents very little to call for a detailed description.

Palazzo Bagnara, or *S. Antimo*, in the *Largo del Mercatello*, built in 1660 by the Grand Prior of Capua, F. Fabrizio Ruffo, captain-general of the naval forces of Jerusalem, who became famous for his capture of a Turkish galley conveying the Sultana and her daughter to the coast of Syria, on a pilgrimage to Mecca. The Sultana died a few days after the capture, but the daughter lived to become a Dominican nun. The treasures found in the galley were expended in the building of this palace, which was designed by Carlo Fontana. It now belongs to the Prince di S. Antimo, who has embellished it with an interesting gallery of pictures and sculpture by modern Italian artists, selected with great taste and appreciation of art.

Palazzo Berio, built about the middle of the last century by Giovanni Berio, Marquis di Salsa, on the plan of the celebrated Cicciaporci palace of Giulio Romano at Rome. It was formerly famous for its gallery of pictures, its library, and for the Venus and Adonis of Canova, but all these have been dispersed for many years.

Palazzo Calabritto, in the *Piazza di S. Maria a Cappella*, the well-known residence of the British consul, where the Church of England service is performed by the chaplain every Sunday, was formerly the palace of the Duke di Calabritto, whose name it bears,

although it has long passed into other hands. The façade, the grand doorway, and the staircase are by Vanvitelli, and are the best features of its architecture.

Palazzo Carafa. The first palace of this name which we shall describe, is that built in 1512 by Andrea Carafa, Count di Santa Severina, on the summit of Pizzofalcone, one of the finest sites in Italy. He adorned it with fountains and gardens, rendering it one of the most delightful villas of his time. Some portions of his edifice may still be traced; but after the popular tumults of 1651 the importance of the situation for military purposes, commanding as it did the Castel dell'Ovo, &c., induced the government to purchase it, and convert it into barracks. It is still used for this purpose, and a portion of the palace is occupied by the royal topographical office, *ufficio topografico*. This establishment, which is admirably managed and of great national importance, has two branches, — the one presided over by professors of astronomy and geodesy, is devoted to the construction and engraving of maps and of hydrographic and chorographic surveys; the other contains the military library, the national collection of charts, plans of cities, models of fortresses, and the printing establishment of the war department.

Palazzo Carafa (Principe di Montorio), in the *Strada di S. Biagio de' Libraj*, built by that branch of the Carafa family which bore the title of Princes di Montorio. It was the birth-place of Pope Paul IV., and of his nephew Cardinal Carafa, by whom the façade and cornice for which the palace is celebrated were added. The lower part of the building is now converted into shops; but the beautiful cornice remains to attest the superiority of its design to that of most other edifices of this class erected about the middle of the 16th century. The great defect is the want of sufficient height in the building and the absence of a piazza in front.

Palazzo di Donna Anna Carafa (sometimes called the *Palazzo di Regina*

Giovanna), on the extreme point of the Mergellina, built from the designs of Fansaga, on the ruins of a more ancient palace, called the Palace of the Syrens, belonging to the Carafa princes di Stigliano. It bears the name of Donna Anna Carafa, the last heiress of her princely house, by whom it passed to her husband, Don Ramiro de Guzman, Duke de Medina de las Torres, one of the viceroys of Philip III. The name of Donna Anna has been corrupted by the populace into that of Giovanna; and as the palace is now used as a manufactory of glass, its smoked and blackened aspect gives a mysterious interest to the strange stories which the fishermen of the coast tell of its pretended connection with Queen Joanna.

Palazzo Caramanica, in the Strada delle Corregge, now the palace of the Duke di Noja, is perhaps the masterpiece of Fuga. Its proportions are at once massive and beautiful, and it is in all respects worthy the character of a princely residence.

Palazzo Casacalenda, in the Piazza di S. Domenico Maggiore, built in 1770 from the designs of Vanvitelli, for the Dukes di Casacalenda. The building is imposing from its mass, but the mixture of the Ionic order of the façade with the Doric columns of the doors detracts from the general effect. The elliptical arches of the courtyard supported by marble columns and pilasters, and the principal staircase, are admired by architects.

Palazzo Cassaro, the residence of the Prince di Cassaro of the Statella family, contains a gallery of pictures, among which may be mentioned the Calvary by *Adam Elsheimer*; a Madonna, by *Baroccio*; a fine pastoral landscape by *Breughel*; a landscape with a waterfall by *Salvator Rosa*; the Marriage at Cana by *Tintoretto*; and St. Peter penitent by *Spagnoletto*.

Palazzo Castelluccio, near the Vicolo S. Geronimo, is supposed to be one of the four palaces built at the commencement of the 16th century, from the designs of Mormando, the celebrated Florentine architect and pupil of Leo

Battista Alberti, but it has been considerably altered by modern restorations. The arrangement of the courtyard and of the entrance to the stables, seen immediately opposite the principal entrance, is considered to have great architectural merit; and many foreign architects are said to have made it the subject of careful measurements and study.

Palazzo Cavalcanti, in the Strada Toledo, built in 1762, by the Marquis Cavalcanti, from the designs of Cioffredo, the Neapolitan architect. The inscription, "*Sibi suisque fecit*," wants the friendly welcome which marks that of the Gravina palace. The style of this building is imposing, but the mixture of the Ionic and Doric orders, with other peculiarities common in the middle of the last century, are serious drawbacks from the grandeur of the design.

Palazzo Cellammare, formerly called the Palazzo Francavilla, a battlemented building, near the Church of S. Orsola in the Chiaja, was one of the many valuable possessions which the Viceroy, Don Ramiro de Guzman acquired by his marriage with Donna Anna Carafa, the heiress of the Princes di Stigliano, by whom it was founded. It was restored in its present form by the Duke di Giovenazzo, who acquired it in 1727, and had the apartments decorated by Giacomo del Pò, and other artists. It has passed from this family, by inheritance, into that of the Princes di Cellammare of the Caracciolo family, who still occupy it. The interior decorations of the palace, although rich and costly, are far inferior in interest to the beautiful and extensive gardens which surround the palace, and command the most superb and unrivalled views over the Bay of Naples. On the ground floor is a pretty chapel, built from the designs of Ferdinando Fuga, dedicated to the Madonna del Monte Carmelo, and kept open by the princely owner for the public accommodation.

Palazzo Colonna. In the left angle of the Strada Mezzocannone are the remains of the palace of Fabrizio Colonna, Grand Constable of the king-

dom, who employed Caravaggio in 1527 to decorate it with paintings in chiaro-scuro, representing his military achievements. Some of these paintings, though defaced by time, are still to be seen, with some beautiful windows of the same period. There are, however, other associations of interest connected with the building. It was originally the palace of the sovereigns of the Anjou dynasty, and was afterwards the residence of Pappacoda, the grand seneschal of the kingdom in the time of King Ladislaus. Sculptured over the door we still recognise the lilies of the house of Anjou, and the elephant of Ladislaus. The arms of Pappacoda and of Colonna are also visible.

Palazzo Corigliano, formerly the Palazzo Filomarino, in the Piazza of S. Domenico Maggiore, built about 1500 by the Dukes di Vietri, from the designs of Mormando, whose skilful adaptation of the Doric style to the purposes of modern architecture may still be seen in the ground floor of the palace. All the upper part, with a celebrated cornice, was destroyed by the earthquake of 1688, and the upper stories of the palace have consequently little harmony with the lower and more ancient portion. The interior is remarkable for its splendid decorations in the style of the last century.

Palazzo Coscia, formerly the palace of the dukes of that name, and afterwards of the Princess di Partanna, the second wife of Ferdinand I. In 1746 it was restored upon the plans of Cioffredo, who designed the present façade and its Ionic gateway.

Palazzo Costa, the residence of the celebrated Professor Costa, contains a most interesting collection, illustrating the geology, mineralogy, zoology, and botany of the kingdom, including the marine botany and zoophytes of the Naples seas; a very curious collection of models of the agricultural implements used in the different provinces, and a very perfect series of the indigenous woods of Southern Italy.

Palazzo Cuomo, a deserted palace, now attached to the Dominican monastery of S. Severo, is supposed to have

been designed by Agnolo Amiello del Fiore, and to have been the property of the house of Aragon. It is also supposed to have been the residence of the celebrated Lucrezia d'Alagni, daughter of Niccola Coppola, Count di Sarno, for whom Alfonso I., after the example of our own Henry VIII., wished to divorce his queen. It is certain that Alfonso II. presented the palace to Angelo Cuomo, whose name it still preserves. The style of the building is interesting as an example of the domestic architecture of the 15th century, before the Gothic was superseded by the classic style of the Revival. The details of some of the windows are of the most elaborate character, and there is much in various parts of the building to interest other than professional travellers.

Palazzo D'Avalos, in the Piazza del Vasto, remodelled in its present form about the close of the last century, from the designs of Cioffredo, and decorated by the first artists of the period. It contains a gallery of pictures and other objects of interest, foremost among which are the Cæsars of Titian, and the tapestries for which it is celebrated. These interesting tapestries are seven in number, and were presented by the Emperor Charles V. to the illustrious Ferdinando Francesco d'Avalos, Marquis of Pescara, as an acknowledgment of his services at the battle of Pavia in 1525. They represent the events of that memorable victory: the figures are as large as life, and are portraits of the leading personages who were distinguished in it. They were executed in Flanders from the drawings of the first artists in Italy, the figures being designed by *Titian*, and the ornamental portions by *Tintoretto*. The Cæsars by *Titian* are only eleven in number; the twelfth is in the Grand Ducal gallery at Florence: its place is here supplied by a copy by *Giordano*.

Palazzo dell'Imperatore di Costantinopoli, near the Church of S. Angelo a Segno. This palace affords an interesting and instructive example of the passage of Gothic architecture into the classic style of the Revival. The

portico of four Gothic arches, adapted to a building of modern construction dates from the middle of the 14th century, and still bears the *lilies* of the house of Anjou. It belonged to a palace built by Philip I. Prince of Taranto, fourth son of Charles II. of Anjou, and consequently, brother of King Robert. He became titular Emperor of Constantinople by his marriage with the daughter of Charles of Valois and Catherine Courtenay, and is said to have died here in 1374. The palace subsequently passed into the family of Cicinello, Princes di Cursi, to whose descendants it still belongs.

Palazzo Fondi, opposite the Fontana Medina, near the Piazza of the Castel Nuovo, was built by the Princes di Fondi, from the designs of Vanvitelli. The façade, in the Ionic style, is imposing, and the details of the building, though inferior in architectural merit to other works of Vanvitelli, are marked by considerable taste. It contains some interesting pictures, among which are the Martyrdom of S. Januarius, one of the finest works of *Calabrese*; the Madonna Addolorata by *Lionardo da Vinci*; the head of S. Bonaventura, and a replica of the Holy Family of the Louvre, by *Raphael*; (?) Diana and Calisto by *Rubens*; two Venetian scenes by *Canaletti*; a portrait of Joanna II. by *Zingaro*; a portrait of himself by *Rembrandt*; the Palace of the Inquisition at Madrid by *Velasquez*; and some portraits of the Genoese family of Marini by *Vandyke*.

Palazzo S. Giacomo. See *Palazzo de' Ministeri*.

Palazzo Giordano, in the Strada delle Corregge, though most inconveniently placed, has a striking façade of travertine, built by the Duke di Giordano, from the designs of Fuga, who has shown his skill in overcoming the difficulties of a disadvantageous situation.

Palazzo Giusso, a large and imposing palace in the Piazza di S. Giovanni Maggiore, now the property of the banker whose name it bears, was known for nearly 200 years prior to

1820 as the Palazzo Torre, the palace of the Dukes della Torre, of the distinguished family of Filomarino. It is supposed to stand upon the foundations of a palace built by D. Alfonso Sanchez in 1549, from the designs of Giovanni da Nola. The fine façade of the present edifice, with its columns of the composite order, was built about 1650, by Cardinal Filomarino. Few palaces in Naples are constructed with so much solidity. Its walls have resisted the shocks of repeated earthquakes without sustaining the slightest damage. The well in the court-yard is ingeniously constructed, with a convenient staircase to the bottom. The situation of the palace is one of its greatest recommendations. Though placed in the middle of the city, it stands on high ground, entirely surrounded by a beautiful garden; and the upper rooms command a fine view of the city, the port, and the bay of Naples. The present proprietor, D. Luigi Giusso, has a good collection of drawings and a fine Cabinet of Medals, formerly in the possession of Count Zurlo, Minister of the Interior.

Palazzo Gravina, in the Strada di Monte Oliveto, justly called by its founder "*conspicua domus*," is still the finest and most majestic palace in Naples, though despoiled of its original proportions by the modern conversion of its ground-floor into shops, and by the division of the best of its upper floors into two, by the introduction of a "*mezzanine*." The attic above the fine old cornice, the open balconies at the extremities, and the Doric gateway of white marble, are also modern additions, which have seriously damaged the original design. The palace was built at the close of the 15th century, as a rival to the Palazzo Sanseverino, by Ferdinando Orsini, Duke di Gravina, from the designs of Gabriele d'Agnolo, one of the first architects who introduced the classical style of the Revival into Naples. It is considered one of the best works of the 15th century, and to have many points of resemblance to the Farnese Palace and the Cancelleria at Rome. On the

frieze was the celebrated inscription, now obliterated, which attested the hospitality of the founder in the announcement that he erected the palace for himself, his family, and *all his friends* : — “*Ferdinandus Ursinus, Genere Romanus, Graviensium Dux ac Nerulanorum Comes, conspicuam hanc domum sibi suisque et amicis omnibus a fundamentis erexit.*” It is to be regretted that a palace, which is still so grand in many of its details, was never completed on its original plan; but there is a family tradition, that when Charles V., on his entry into Naples, complimented the Duke of Gravina on the magnificence of his palace, the duke replied that it should become the property of his majesty whenever it was completed, — a promise which his successors could never be called upon to fulfil, because they took care that the edifice should remain in an unfinished state. Some years ago the palace was purchased, by the Count Ricciardi, to whose descendants it now belongs.

Palazzo Laurino, in the Strada dei Tribunali, belongs to the Dukes di Laurino, of the Spinelli family. Though situated most disadvantageously for architectural effect, it is a good example of the style of the 16th century. The façade is well proportioned, and the details, in many respects, are simple and elegant. The oval court, with its medallions, bas-reliefs, and terracotta figures, is an imitation of Baroccio's famous palace of Caprarola. The principal staircase and this court were added in 1767 by the eighth duke of Laurino, who has recorded the fact that he was his own architect, in a marble inscription on the staircase, “*Suo ingenio in novam formam redegit.*”

Palazzo Lieto, in the Strada Toledo, founded in the middle of the last century by Gaetano Lieto, Duke di Polignano, and restored in its present form by his son in 1794, from the designs of Pompeo Schiantarelli. It is interesting chiefly as the work of an architect who is considered one of the ablest pupils of Vanvitelli.

Palazzo Maddaloni, a massive and

imposing pile, standing isolated in the Strada Toledo, was founded by the celebrated Marquis del Vasto. It afterwards became the palace of the Dukes di Maddaloni, although the historical associations and traditions of that distinguished branch of the Carafa family belong to their more ancient palace in the Strada Biagio de' Libraj, now known as the Palazzo Santangelo. The doorway and the staircase were designed by Fansaga, and are quite worthy of the princely character of the building. The interior contains a gallery of fine proportions, with loggie and covered passages adding greatly to the convenience of the palace. Many of the apartments were decorated by Micco Spadaro, Giacomo del Po, Francesco di Mura, and other artists; but many of the earlier paintings have perished. Within the last few years the Supreme Court of Justice has held its sittings in this palace.

Palazzo Maddaloni (di Diomede Carafa). See *Palazzo Santangelo*.

Palazzo Majo, near the Church of S. Maria della Vittoria, the property and residence of General Majo, formerly the king's lieutenant in Sicily, is remarkable for its geometrical staircase, designed and executed by Sanfelice.

Palazzo de' Ministeri, in the angle between the Toledo, the Largo del Castello, and the Strada S. Giacomo. This vast edifice, sometimes called S. Giacomo, from its occupying the site of the ancient monastery and hospital of that name, was begun in 1819 by Ferdinand I., and completed in 1825 by Francis I., from the designs of Luigi and Stefano Gasse, for the purpose of uniting the principal public offices under one roof. Like our own Somerset House, which was built for a similar object, it covers an immense space of ground, not less, it is said, than 200,000 square feet. It contains 6 courts, 846 apartments, and 40 corridors; and among other departments of government it supplies accommodation to the establishments of the ministers of state, the administration of police, the taxes, the army and navy, the public works, the chamber of com-

merce, the Exchange, and the bank of the Two Sicilies. The principal vestibule contains statues of King Roger, of Frederick II., Ferdinand I., and Francis I.; and the hall of the Exchange contains a statue of Flavio Gioja, the reputed inventor of the mariner's compass.

Palazzo Miranda, in the Strada di Chiaja, built in 1780 from the designs of Gaetano Barba, for Donna Gaetana Caracciolo, Duchess of Miranda. It is now the property and residence of her daughter, the Princess di Ottajano. The collection of pictures belonging to the Miranda family has been augmented by that of the Prince di Ottajano. Among them are the St. Jerome praying in the Desert, and Mary weeping over the Dead Body of the Saviour, by *Spagnoletto*; Joseph and Potiphar's Wife by *Guido*; the Marriage of St. Catherine by *Albert Durer* (?); the Banquet of the Gods, and an allegorical painting of the Triumph of Beauty by *Rubens*.

Palazzo Miroballo, in a little street of the same name, in the midst of the old and crowded quarter of the city called the Quartiere del Pennino, or the Quartiere di Portanova. The remains only of this once celebrated palace, built in 1462 by Giovanni Miroballo, the favourite of Ferdinand I. of Aragon, are now visible; but the beautiful doorway, profusely covered with sculptured arabesques and trophies, sufficiently attests the original magnificence of the building. It is supposed to have been designed by Ciccione.

Palazzo Monteleone, between the street of the same name and the Piazza del Spirito Santo, a vast, irregular, and isolated palace, was built by the Duke di Monteleone, in the beginning of the last century, from the designs of Sanfelice. It was once remarkable for its frescoes by Paolo de Matteis, illustrating the *Æneid* of Virgil and the *Gerusalemme* of Tasso, but they were unfortunately destroyed by fire. The entrance doorway, with the heads of satyrs composing the capitals of the columns, their eyes representing the volutes, their hair the flowers, and their

beards the leaves, is in the capricious taste of the last century.

Palazzo Penna, near the monastery of S. Demetrio, in the Strada Banchinuovi, is now frequently called the *Palazzo Monticelli*. The ground floor, with its façade still decorated with the lilies of the house of Anjou, was built by Antonio and Onofrio di Penna, the former the privy councillor, the latter the secretary of King Ladislaus. An inscription, still visible on the doorway of white marble, gives the year 1406 as the date of its erection, and there is reason to believe that it was designed by Antonio Bamboccio, the celebrated architect and sculptor of that period. In recent times the palace, under the name of the Palazzo Monticelli, has become familiar to men of science as the residence of the distinguished mineralogist, the Abate Teodoro Monticelli, whose collection of Vesuvian minerals and lavas, comprehending nearly 7000 specimens admirably arranged in accordance with their chemical characters, is the most complete which has ever been formed in illustration of any single volcano. The general collection of minerals comprises about 6000 specimens arranged on the same system, and the collections of rocks and fossils contain each about 1000 specimens illustrative of the geology and palæontology of the Two Sicilies.

Palazzo Petrucci, formerly the Palazzo Balzo, in the Piazza di S. Domenico Maggiore, still bears the name of the celebrated Antonello Petrucci, private secretary of Ferdinand I., against whom he joined the famous "Conspiracy of the Barons," and expiated his treachery with his life in front of the Castel Nuovo. The palace is said to have been built for the Balzo family, from the designs of Giacomo de Sanctis. The marble doorway, resembling that of the Palazzo Santangelo, built by Diomedes Carafa, is a beautiful specimen of sculpture. It dates from the middle of the 15th century, and is supposed to be the work of Agnolo Aniello del Fiore, the great architect of that period. The Gothic

style of the doors and windows, which alone were sufficient to mark the date of the building, were altered in 1698, by the Governors of the Bank of San Salvatore, who purchased the palace from the Prince di Castiglione. In more recent times it has undergone many additional alterations, but it is still interesting as one of the oldest palaces in the city. It is now the property of the Galbiati family.

Palazzo Pianura, the residence of the counts of the same name, in the Vicolo Cinquesanti, near the church of S. Paolo. This palace was built on the foundations of a more ancient Gothic edifice, by Giulio de Scortistis, the favourite and counsellor of Ferdinand I. of Aragon, in whose honour he built the magnificent marble doorway, with its elaborate and delicate sculptures of trophies and acanthus leaves, which still forms the most conspicuous ornament of the building. The ancient wooden-gates, on which some arabesques and figures in relief are traceable, are also still in use. This palace has been the residence of many literary men, among whom may be mentioned Marino the poet, and Dr. Grasso, Baron di Pianura, well known by his writings in prose and verse, by whom the building was restored in its present form.

Palazzo Regina, in the Vico Bisi, behind the statue representing the Nile, was, in the 15th century, the residence of Antonio Beccadelli, the historian and poet, better known by his assumed name of Panormita, who, from the professorship of belles lettres at Pavia, rose to become the private secretary and biographer of Alfonso I. of Aragon. His descendants remodelled the palace from the designs of Mormando, whose façade is much admired, although the addition of a doorway in a different style has considerably injured its effect. This and other modern alterations were the work of the Dukes di Regina, who acquired the property about the close of the 17th century.

Palazzo Riccia, in the Strada di S. Biagio de' Libraj, still preserves the name of its founder Bartolomeo di

Capoa, Prince della Riccia. It now belongs to the Count della Saponara. This is one of the most elegant palaces in Naples. It was begun about the middle of the 15th century, from the designs of Ciccione, and, like the well-known door of the Church of S. Lorenzo, designed by the same architect, it was entirely in the Gothic style. The present building is of a more recent date, probably not less than a century later. The graceful and elaborate character of the details adds to the general effect of the design; but the principal entrance, as in so many other palaces in Naples, is at variance with it both in construction and in character. The shops, which now occupy the basement, are still more destructive of the original features of the palace.

Palazzo Sanfelice, in the Strada Sanità, was built in 1728 by Sanfelice the architect for his own use, as we see recorded in the inscriptions over the two doorways. The palace is remarkable for its two double staircases, which are said to have been copied by many architects. One of the apartments belonging to the Cav. Vigo, is covered with paintings by Solimene, the master of Sanfelice; and the chapel contains four colossal marble statues of the four seasons, with some bas-reliefs, and busts by the school of Sanmartino.

Palazzo Sansevero, in the piazza of S. Domenico Maggiore, was built in the beginning of the 16th century by Don Paolo di Sangro, Prince di Sansevero, from the designs of Giovanni di Nola, and remodelled in the last century by Raimondo di Sangro, who employed Belisario Corenzio to decorate the interior with frescoes. It was, however, unfinished at the death of this prince, and it remained in a neglected state until within the last three or four years, when it was subdivided into several small houses suitable for the residence of private families of the middle class. This palace has obtained a painful celebrity from the domestic tragedy of which it was the scene in 1590, when Carlo Gesualdo, third Prince of Venosa, and the nephew of S. Carlo Borromeo, who then inhabited it, dis-

covered his second wife in adultery, and killed both her and her seducer on the spot. He then retired to his castle of Gesualdo, and there killed his infant, an only son, in whose features he fancied that he traced the lineaments of the seducer. Seized subsequently by remorse, he devoted the remainder of his life to religion, and founded at his own cost two monasteries at Gesualdo, one for the Domenicans, and another for the Capuchins. In the church of the latter is a large painting representing this double tragedy. The Prince died at Naples, and is buried in a chapel of Gesù Nuovo, erected at his expense from the designs of Fansaga.

Palazzo Santangelo, in the Strada di S. Biagio de' Libraj, was begun but not completed in the 13th century, in the Gothic style, from the designs of Masuccio I., and restored in 1466 by Diomedes Carafa, Count di Maddaloni, from whom it has also derived the name of the Palazzo Maddaloni, although there is another palace of the same name in the Strada Toledo. It is related of this Diomedes Carafa that he was so great a favourite of Ferdinand I. of Aragon, that on one occasion the King on his way to the chase called for him at an early hour in the morning, and waited on horseback in the court-yard of this palace until he was ready to accompany him. To commemorate this act of condescension, Diomedes Carafa erected a column in the court-yard, surmounted by a bronze equestrian statue of his majesty, which was accidentally overthrown by a carriage and destroyed. At the same time he modernised the façade, and added, in honour of the king, the beautiful doorway of white marble, which is supposed to have been designed by Agnolo Aniello del Fiore. The sculptures of this doorway are characterised by their delicacy and grace: the original inlaid wooden doors still remain, and, like the marble doorway, they bear amidst their carved ornaments the arms of Diomedes Carafa. The façade and the staircase were originally adorned with statues, busts, and bas-reliefs, but only two of them remain. On the side facing the court-yard was

formerly preserved the colossal bronze head of a horse, now in the Museo Borbonico, and celebrated as the only remaining portion of the famous horse which Cardinal Carafa, in 1322, when Archbishop of Naples, ordered to be destroyed as the most effectual means of checking the superstitious feelings of the populace, who believed that it had derived miraculous powers from the magic of Virgil's wand. To the intervention of Diomedes Carafa we owe the preservation of this noble fragment of ancient art, which we have already noticed among the treasures of the National Museum, where it is at length safe from the caprices and prejudices of individuals. Its place has been supplied by a copy in terra cotta, erected here by the Santangelo family, who have converted the palace in the course of the last few years into a Museum of art. The collections of vases, coins, pictures, and antiquities which this eminent family have brought together, is a proof how much can be done at Naples by the union of energy and taste. Among the pictures are several fine landscapes by *Salvator Rosa*; the Entombment by *Vandyke*; an interesting portrait by *Albert Durer*, with his monogram, and the date 1508; portraits of Rubens and himself on one canvas by *Vandyke*; portraits of the Marquis of Pescara and Vittoria Colonna by *Sebastiano del Piombo*; a Head of an Angel by *Correggio*; a sketch in oils of the Last Judgment by *Michael Angelo*; the Holy Family, one of the finest works of *Ghirlandaio*, and the Assumption of the Virgin by *Michael Wohlgemuth*, painted for the family of Volkamerin of Nuremberg, and dated 1479. The collection of coins and medals is one of the most complete in Italy, and is particularly rich in all that can illustrate the numismatic history of the kingdom of the Two Sicilies from the earliest period of the Greek colonisation to the present time. The architectural traveller will also examine with interest the remains of the original Gothic palace, of which several fragments may be traced.

Palazzo Santobuono, in the Strada

Carbonara, near the Church of S. Giovanni Battista: an imposing building, with a façade which recalls some of the older palaces of Florence. It was built in the 15th century from the designs of the brothers *Donzelli*, the pupils of Giuliano da Majano, by the Princes di Santobuono, of the Caracciolo family, and it still belongs to their descendants.

Palazzo Satriano, in the Piazza della Vittoria, formerly the residence of the Princes di Satriano, of the Genoese family of Ravaschiero, and now divided into several habitations. It was in 1675 the residence of the Marques de los Velez, one of the viceroys of Charles II. of Spain. In the beginning of the last century the façade and courtyard were restored upon the plans of Sanfelice, who also designed the staircase which is considered to have great architectural merit.

Palazzo Serra Cassano, in the Strada Pizzofalcone, the residence of the dukes of the same name, was built from the designs of Sanfelice. Its staircase was long regarded as the most magnificent in Naples, but its position at the side of the octagonal court deprives it of the effect it would have produced if it had been less concealed. It contains the finest collection of ancient and modern prints in Naples, the whole collected and arranged by the present duke.

Palazzo Sirignano, opposite the Fontana Medina, and near the Castel Nuovo, was remodelled and restored in its present form in 1825 by the Prince di Sirignano of the Caravita family. It presents nothing remarkable but the principal doorway, which is in the Doric style and is considered by architects as deserving admiration for its chaste design and accurate proportions.

Palazzo Spagnuolo, in the Strada de' Vergini, was built by the Moscato family, and derived its present name from the Spanish family of Attienzo, who purchased it from the original proprietors. It is celebrated for its double geometrical staircase, one of the masterpieces of Sanfelice, who has never been surpassed in this branch of architecture. It is said to have been frequently imi-

tated in other palaces, and to have supplied a constant subject of study to foreign architects visiting the city.

Palazzo Stigliano, in the Strada Toledo, at the corner of the Strada Concezione, was built by the Viceroy, Don Pedro Giron, Duke d'Ossuna, from the designs of Fansaga. It subsequently became the residence of John Van den Eynden, the rich Flemish merchant, whose daughter carried it, by marriage, into the family of the Princes di Stigliano, of the house of Colonna. It is a large palace, in the characteristic style of the 17th century, but it presents no peculiar features which call for observation. It is now divided into several apartments, and belongs to numerous proprietors.

Palazzo Santo Teodoro, on the Chiaja, one of the most elegant modern palaces in Naples, erected in 1826 by the Duke di Santo Teodoro, from the designs of Cav. Bechi. The façade is in the style of Roman domestic architecture of which we have so many examples at Pompeii, and the interior is equally light and graceful.

Palazzo Torella, on the Chiaja, now the palace of His Royal Highness the Count of Syracuse, brother of the present sovereign. In 1535 it was the palace of Ferdinand Alarcon, Marquis della Valle Siciliana, the distinguished general of Charles V. It was the first palace built upon the Chiaja, which was then so far distant from the defences of the city, that a tower, still visible, was added to the building as a security against any sudden descent of the Turks. The palace was entirely restored in 1815 by the Princes di Torella, and in 1838 was still further modernised by the Conte di Siracusa.

Palazzo della Vicaria Vecchia, in the Strada Forcella, near the church of S. Giorgio Maggiore. This ancient palace, three hundred years ago, was the seat of the courts of law, which Don Pedro de Toledo in 1540 removed to the Castel Capuano. The entrance doorway, the basement, the windows of the first floor, and the pilasters of the Composite Order, are the remains of the original palace, which was

erected in the early part of the 16th century. All the rest of the building is of modern construction. In a niche in the courtyard is a broken statue representing Hercules and the Nemean Lion, and a bas-relief with a portrait of Joanna II.

VILLAS.

Villa Regina Isabella, on the Capodimonte, W. of the Royal Palace. This villa derives its name from the Queen Dowager, the mother of the present King. It was built in 1809, for the Duke di Gallo, from the designs of Niccolini; like the Palace of Capodimonte it is founded upon arches and extensive substructions of a massive character. From the broken and undulating nature of the ground, the situation is extremely picturesque, and the gardens are laid out with skill; but the chief interest of the Villa is the view, especially towards Naples, which is nowhere seen to more advantage. The interior is fitted up with elegance and taste. It contains some interesting pictures, including the Holy Family by *Lionardo da Vinci*, well known by several engravings; a Holy Family by *Andrea del Sarto*; the Cleopatra of *Correggio*, one of his most beautiful works; and a series of family portraits, chiefly of the House of Bourbon. The museum contains collections of natural history, coins, vases, and antiquities; among the latter is a bronze table, found at Pæstum in 1829, with a Latin inscription relating to the election of a Protector of that City.

Villa Angri-Doria, on the summit of the hill of Posilipo, the residence of the Prince d'Angri, of the Doria family, with its fortifications and outworks, built with great skill and labour, and sustained by costly substructions. In spite of the difficulties of the position, the approaches are so admirably arranged that they are easily ascended in a carriage.

Villa Anspach, on the hill of Posilipo, the villa of the Margravine of Anspach, long the residence of our dis-

tinguished countryman, Mr. Keppel Craven, who did so much to make known the picturesque scenes and classical localities of the Continental portion of this kingdom. It is built in the form of a Grecian-Doric temple.

Villa Auletta, on the Posilipo, the celebrated villa of the Duke di Madaloni, which withstood a siege of 20 days by the army of Charles V.

Villa Belvedere, on the Vomero, so called from its former proprietors, the Princes di Belvedere. It was once celebrated for its gallery of pictures. It has been the favourite residence of several sovereigns and princes of the dynasty of the Spanish Bourbons.

Villa Floridiana, on the Vomero, on the E. of the Belvedere, formerly the property of the Princes of Torella. It derives its present name from the second wife of Ferdinand I. (Borbone), Donna Lucia Migliaccio, Princess di Partanna and Duchess di Floridia, upon whom it was settled by his Majesty. At her death, in 1827, it was divided into three portions, of which the first and largest was left to her daughter, who married the Count di Monte Sant' Angelo, by whom the second portion was subsequently purchased and reunited to her inheritance. The Casino, built by Niccolini, is a handsome square building with two flights of marble steps leading to the garden, which commands beautiful views of the bay and coasts on both sides, and is decorated with fountains and loggie.

Villa Lucia, the third portion of the Villa Floridiana, the property of the Count Luigi Grifeo of the princely family of Partanna. It is approached by a winding road and by a bridge of ingenious and bold construction thrown across the valley which separates it from the other villa. The grounds are laid out with great skill, so that, in spite of the difficulties of the ground, there are carriage drives through all parts of them. In some places are seen the cells for the animals belonging to the menagerie which formerly existed in the Floridiana. The view from the Casino is celebrated for its beauty and extent.

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Villa Maio, on the high ground at the extremity of the *Via Infrascata*; the property of the Marquis di Maio, Duke di S. Pietro, commanding a fine view of the coast of Portici and the hills beyond it.

Villa Ricciardi, sometimes called the *Villa de' Camaldoli*, built by Francesco Ricciardi, Count de' Camaldoli, Minister of Justice under the French usurpation, on the hill of the Chiaja, at the extremity of the Vomero. It is celebrated for its botanical collections and for the beauty of its position, of which, indeed, we have a proof in the fact that three poets have sung its praises,—Farina in Latin verse, Ricci and Signora Guazzi Nobile in Italian.

Villa Boccaromana, on the cliff of Posilipo, the pagoda of the Duke of the same name, well known for its museum of zoology and its botanical collections.

Villa Santangelo, in the village of Pollena, on the road to Sant' Anastasia, on the N. W. flanks of Vesuvius; a villa of considerable elegance and taste, built by the celebrated jurist whose name it bears, in the style of the Pompeii houses. It is now the property of his son, the Cav. Santangelo, Minister of the Interior.

Other Villas. It is unnecessary to describe in detail the numerous other villas which are scattered over the hills on the north and west of the city. It will be sufficient to mention the *Villa Ruffa*, long the residence of the well-known Cardinal of the time of Nelson, and now the property of the Marchese Ruffo; the *Villa Puliana*, the residence of the Prince of that name, on the side of Capodimonte; the *Villa Heigelin*, an extensive villa near the Ponti Rossi; the *Villa Regina*, belonging to the Duke della Regina, on the Vomero; the *Villa Patrizi*, and the *Villa Tricase*, beautifully placed at the extremity of the Collina di Chiaja, where it joins the hill of Posilipo; the *Villa Barbara*, on the Mergellina; the *Villa Sculetta*, on the hill of Posilipo, the residence of the Prince of the same name; the *Villa Salsa*, and the *Villa Gerace*, on the same hill, the latter the residence

of the Prince di Gerace, remarkable for the magnificence of its style, and for the group of cypresses which distinguish it from all parts of the coast.

EXCURSIONS.

1. THE EASTERN DISTRICT.

NAPLES TO PORTICI, TORRE DEL GRECO, TORRE DELL' ANNUNZIATA, CASTELLAMMARE, AND SORRENTO.

The Railroad from Naples to Castellammare, the first constructed in Southern Italy, passes through Portici, Torre del Greco, and Torre dell' Annunziata, and performs the distance in a little less than an hour. It crosses the plain direct to Portici, and in some places approaches so near the sea that the embankment is literally washed by it.

The Post Road passes through Portici Resina, Torre del Greco, and Torre dell' Annunziata. At a short distance beyond the latter town, it leaves the Salerno and Calabrian road, and strikes off to the right to Castellammare and Sorrento. For several miles out of Naples it is a dead level and is generally travelled over with great rapidity.

As we shall have occasion in some of the other Excursions to refer to this road, we proceed to give its details and to describe the places through which it passes. The tariff of the Post to Castellammare is as follows:—

	Post. Miles.
Naples to Torre dell' Annunziata	1½ = 10
Torre dell' Annunziata to Castellammare	½ = 4

Leaving Naples by the crowded quays, and passing the Castle and Largo of the Carmine, the road proceeds along the eastern Marinella, crossing the Sebeto by the Ponte della Maddalena and passing on the right the massive building erected by Vanvitelli about the middle of the last century as barracks for the cavalry, and considered one of his best-conceived works. The road then coasts the eastern shore of the bay, but it is so completely shut out from the sea by the dead walls of the numerous villas,

overgrown palaces, and bare unornamented houses which stretch in an almost unbroken line as far as Torre dell' Annunziata, that it has more the character of a long, uninteresting, dusty street, than of a high post-road.

The first of the suburban villages traversed by the road as it approaches the foot of Vesuvius, is *BARRA*, which lies on the left hand about midway between Naples and Portici, and has a population of nearly 7000 souls.

PORTICI.—On entering this well known town of 6000 souls, the road passes through the octagonal courtyard of the *Royal Palace*, built by Carlo Borbone, and subsequently converted into a museum for the collections from Pompeii and Herculaneum. With the removal of the museum to Naples, the palace lost its principal interest; it is not remarkable either in style or decoration, and contains nothing worthy of particular notice, except some good pictures by modern French artists, among which are *Gerard's* full-length portrait of Napoleon in his imperial robes; *Wicar's* portraits of Madame Mère, of Murat in Spanish costume, and of Massena; and the well-known Capuchins by *Granet*. Portici may be called the Richmond of Naples; or it may be still more appropriately described as having the same relation to the modern capital as Baïæ had to the ancient. During the autumn villeggiatura it is the favourite resort of the higher classes of Neapolitans, who, during their residence there, lay aside their ceremonial forms, and mix in the social gaieties of the place with a freedom and familiarity which are not permitted by the aristocratic customs of the capital. The little Fort and Mole of *Granatello* on the sea shore present many agreeable views of the bay; and as we have more fully remarked in our description of Herculaneum, the coast line affords an excellent opportunity of studying the lava streams which have flowed into the sea between this place and Annunziata. *Le Mortelle*, behind the Fort, is one of the favourite holiday resorts of the summer visitors.

RESINA.—United with Portici is the larger town of *Resina*, built upon the streams of volcanic alluvium and lava which cover *HERCULANEUM*. (Page 310.) The arrangement for the ascent of *Vesuvius* is also usually made here, as it is the nearest and most convenient point from which the mountain can be visited. (P. 276.) Resina has a population of 11,000 souls. It is surrounded by the casini and country seats of the Neapolitan nobility: the principal of them is *La Favorita*, the Royal Villa of the Prince of Salerno, which contains a celebrated Mosaic found in one of the twelve Palaces of Tiberius at Capri. This villa, like the Palace of Portici, is built on the lava current of 1631.

TORRE DEL GRECO.—On approaching Torre del Greco, a flourishing town of nearly 17,000 souls, also built upon the lava current of 1631, the road passes the enormous streams of lava by which it was destroyed in the eruptions of 1737 and 1794. The first flowed through the eastern side of the town; the second entered on the west, and advanced with such rapidity that 400 persons perished. Some estimate may be formed of the extent of these streams of lava from Breislak's calculations of their solid contents recorded in our account of Vesuvius, and from the fact that the latter current advanced with a front of 1204 feet, and flowed into the sea to a distance of 380 feet from the town. This current resembles basalt in colour, in fracture, in resonance, and in the tendency which it exhibits in its lower portion to assume the columnar structure; in many parts it is 15 feet in height.

In spite of the calamities by which it has suffered, Torre del Greco still occupies the same site as the town which preceded it; and its inhabitants, "inattentive," as Sir Humphry Davy has remarked, "to the voice of time, and the warnings of nature," appear to be perfectly undisturbed by anticipations of any future catastrophe. Indeed, so little seems to be thought of earthquakes and eruptions, that the Neapolitans have a common joke on their own exemption from the mis-

fortunes of their neighbours, *Napoli fa i peccati, e la Torre li paga*. The whole road along the base of Vesuvius, from Resina to Torre dell' Annunziata, bears the same evidence of volcanic violence; but every part of it is so densely populated, that the line of villages on the road from Barra to Annunziata comprises a population of no less than 72,000 souls. "No neighbouring site," says Sir Charles Lyell, "unoccupied by a town, or which would not be equally insecure, combines the same advantages of proximity to the capital, to the sea, and to the rich lands on the flanks of Vesuvius. If the present population were exiled, they would be immediately replaced by another, for the same reason that the Maremma of Tuscany and the Campagna of Rome will never be depopulated, although the malaria fever commits more havoc in a few years than the Vesuvian lavas in as many centuries. The district around Naples supplies one amongst innumerable examples, that those regions where the surface is most frequently renewed, and where the renovation is accompanied, at different intervals of time, by partial destruction of animal and vegetable life, may, nevertheless, be amongst the most habitable and delightful on our globe."

And, living whilst they live, Do they not well?

Thus, life's a banquet; and while sages make

Their couch on ashes, and by learning swell
Death's startling chances—*they*, incredulous, quake

With no prophetic horrors! Where they dwell

Their fathers dwelt, and died, and shall awake;

That love which blinds Helvetia's mountaineer

Mid rocks and Alpine snows, glows in the lava here!

DR. BEATTIE.

In the neighbourhood of Torre del Greco, the construction of the railway to Castellammare brought to light, in 1842, the remains of the Roman station of *Oplonti*, marked in the Peutingerian Table as 6 miles distant from Herculaneum, a distance which agrees exactly with this site. They consist of several isolated houses separated from each other by small streets, and corre-

sponding in character and arrangement to the assemblage of taverns which constituted what was called a "Station" in Roman times. They were found in a priest's vineyard, beneath a mass of ashes and pumice-stone, like that which destroyed Pompeii. A few Mosaics with a sculptured fawn and panther were the only antiques discovered in the ruins.

Between Torre del Greco and Annunziata, situated on one of the volcanic hills on the southern slope of Vesuvius, is the suppressed *Convent of the Camaldoli*, which deserves a visit on account of the extraordinary view which it commands of the Bay of Naples and of the desolated steeps of the volcano. It stands on an isolated hill covered with a forest of oaks and rising from a dark and broken surface of black lava, to which the fresh vegetation around the convent offers a striking contrast. The panorama from its summit is not surpassed, and perhaps not equalled, by any other point of view within the eastern circuit of the bay.

Before we enter Torre dell' Annunziata we pass *Torre Scassata*, near which the geologist will examine with interest a mass of the lava current of 1631, about 20 feet deep, and exhibiting, like that of Torre del Greco, a tendency to assume the columnar structure.

1½. 10 m. TORRE DELL' ANNUNZIATA, a town of 12,000 inhabitants, agreeably situated in an angle of the bay, and as much praised by the summer visitors for its gaiety and animation, as it is famous among the natives for its manufactories of macaroni. It is also a great military depôt, and, although so close to Vesuvius, by one of those strange perversities so common at Naples, it contains a large powder magazine. The mineral waters, which have been long known under the name of *Acqua Termo-Minerale*, have materially added to the prosperity and attractions of the town. This spring is one of the most valuable known. It contains carbonate and peroxide of iron, and throws off carbonic acid gas in large quantities. It has a smell of coal tar, and a temperature of 90°. It is in

high repute, and is said to be especially useful in stomach affections. It rises from a mass of lava close to the sea shore, and rushes up with great violence and in extraordinary profusion.

A road from Torre dell' Annunziata leads direct to Pompeii, which is entered on this side by the Street of the Tombs. (Page 316.)

Soon after leaving Torre dell' Annunziata, we leave the Strada Regia, or high road into Calabria, and follow the branch road on the right, which leads across the plain of the Sarno to Castellammare, distant about 4 miles ($\frac{1}{2}$ post) from Torre dell' Annunziata.

CASTELLAMMARE.

Inns: Gran Bretagna, on the sea shore, good; Albergo Imperiale, good; Europa; Albergo di Londra; Albergo d'Italia; Albergo Reale, on the hill of Qui-si-sana, excellent, and affording an agreeable and cool summer residence. Castellammare, the chief town of the 3rd distretto of the Provincia di Napoli, is situated on the lower slopes of Monte d'Auro, an offshoot from the limestone range of Monte Sant'Angelo. It is built, for the most part, along a sheltered beach, commanding a most extensive panoramic view of the Bay of Naples from Vesuvius to Misenum. The position of the town protects it effectually from the east winds, but its lower quarters have long laboured under the suspicion of being damp and unhealthy. Dr. Cox, however, denies that there is any malaria, though the ground between Castellammare and Vesuvius is alluvial.

Castellammare arose from the ruins of the Phœnician city of *Stabiæ*, which was ruined by Sylla in the Social War, and was afterwards overwhelmed by the showers of ashes ejected by Vesuvius in the memorable eruption which destroyed Pompeii, A. D. 79. The name of *Stabiæ*, by its derivation from שְׁטֵפָה, *Seteph* or *Sheteph*, or "the inundated," appears, as we have remarked in our account of Vesuvius, to commemorate some ancient eruption of the volcano, of which we have no record, beyond the names which the Phœnician colon-

sist gave to the cities in its neighbourhood. The excavations made upon the site of the ancient city have unfortunately been filled up: several fragments of sculpture, some illegible papyri and paintings, with a few skeletons, were discovered during the researches instituted by Carlo Borbone (Charles III.) in 1745; but the acquisition of these objects appears to have satisfied the explorers, and no attempt to renew the excavations has since been made. The hill on the left, as Castellammare is entered, is considered to be the precise position of ancient *Stabiæ*; but as Sylla is said to have entirely destroyed the city before he attacked Pompeii, it would be useless to look for any extensive ruins. In all probability it extended from the sea over both sides of this hill, and to some distance beyond, for numerous remains have been traced in the valley below it, and almost as far inland as Gragnano. After its destruction by Sylla, *Stabiæ* ceased to be mentioned as one of the maritime cities of Campania, and the site appears to have been partially covered by the villas of Roman patricians, who were attracted to the spot by the fame of the mineral waters and the salubrity of the climate.

It was at *Stabiæ* that the elder Pliny lost his life, during the eruption which destroyed Pompeii. He had come from Misenum, where he was stationed as commander of the Roman fleet, to afford assistance to his friends whose villas were situated at the foot of Vesuvius; but being unable to approach the shore, he landed at *Stabiæ*, and passed the night in the villa of his friend Pomponianus. We are assured by Pliny the younger, who has recorded the events of that awful night in his well-known Letters to Tacitus, that his uncle was "so little discomposed (by the eruption) as to fall into a deep sleep." . . . "The court which led to his apartment being now almost filled with stones and ashes if he had continued there any time longer, it would have been impossible for him to have made his way out: it was thought proper, therefore, to awaken him. He got up, and went to Pom-

ponianus and the rest of his company, who were not unconcerned enough to think of going to bed. They consulted together whether it would be most prudent to trust to the houses, which now shook from side to side with frequent and violent concussions; or fly to the open fields, where the calcined stones and cinders, though light indeed, yet fell in large showers and threatened destruction. In this distress, they resolved for the fields, as the less dangerous situation of the two; a resolution, which, while the rest of the company were hurried into it by their fears, my uncle embraced upon cool and deliberate consideration. They went out then, having pillows tied upon their heads with napkins; and this was their whole defence against the storm of stones that fell around them. It was now day everywhere else, but there a deeper darkness prevailed than in the most obscure night; which, however, was in some degree dissipated by torches and other lights of various kinds. They thought proper to go down further upon the shore, to observe if they might safely put out to sea; but they found the waves still run extremely high and boisterous. There my uncle, having drunk a draft or two of cold water, threw himself down upon a cloth which was spread for him, when immediately the flames, and a strong smell of sulphur, which was the forerunner of them, dispersed the rest of the company, and obliged him to rise. He raised himself up with the assistance of two of his servants, and instantly fell down dead; suffocated, as I conjecture, by some gross and noxious vapour, having always had weak lungs, and being frequently subject to a difficulty of breathing. As soon as it was light again, which was not till the third day after this melancholy accident, his body was found entire, and without any marks of violence upon it, exactly in the same posture that he fell, and looking more like a man asleep than dead."

The Convent on the summit of the hill called Monte Positano, founded by Gonsalvo de Cordova in the 16th cen-

tury, occupies the site of an ancient temple dedicated to Diana. The wooden cross in front of it stands on the ancient altar, discovered on the spot in 1585. The church of the convent is famous for an image of the Madonna found in a well in the 11th century, and held in such veneration by the peasantry of the district, that the church is the scene of an annual festa in honour of its supposed miraculous powers.

The Hill immediately above Castellammare, backed by the imposing mass of Monte Sant' Angelo a tre pizzi, whose triple crest forms so conspicuous an object from the two seas which wash the coasts of the Sorrentine peninsula, is called the *Monte Qui-si-sana*. It is covered with villas and casini, which are let to strangers during the annual villeggiatura. Among them, agreeably situated on the table land overlooking the town, is the Royal casino of Quisisana, more remarkable for its fine prospect than for its magnificence as a palace. It was founded by Charles II. of Anjou, who called it *Casa Sana*, from the salubrity of its climate. Ladislaus and his sister Joanna II. often made it their residence during the plagues which visited Naples in their reigns. Ferdinand I., of the House of Bourbon, modernised the house, and changed its name to "*Qui-si-sana*," both terms being sufficiently indicative of the healthiness of the site. It is now the property of Prince Lieven, and is the residence of his son-in-law, Count Creptowitsch, Russian Minister at the Court of the Two Sicilies. The hills around are intersected with paths leading to the summit of *Monte Coppola*, a conical hill clothed with noble chesnut trees, and commanding fine views of the Bay of Naples. On the east of Castellammare, lying to the right of the road to Nocera, are *Gragnano* and *Lettere*, both well known for the beauty of their position on the flanks of the mountain and for the variety of the surrounding scenery. Gragnano is the largest, having a population of 9000 souls; that of Lettere is 5000. During the plague

of 1396 Gragnano was for some time the residence of King Ladislaus and his Court. Lettere is remarkable for the ruined castle of the Miroballi, and as retaining in its name the last memorial of the epithet *Lactarius*, which the Romans gave to Monte Sant' Angelo on account of the richness of its milk. At the foot of the mountain, excellent donkeys are always to be hired for excursions among these hills, at the cost of 5 grani each, with a buonamano of 2 grani to the man. The charge by the day is 4 carlini each, exclusive of the buonamano.

The Castle, which gave name to the modern town, as the Castle on the Sea, or Castell'-am-mare, was called in the 12th century Castello di San Salvatore am Mare. It was erected by the Emperor Frederick II., surrounded with walls and towers in the 13th century by Charles I. of Anjou, and strengthened by additional fortifications by Alfonso I. of Aragon. Beatrice, the daughter of Manfred, and sister of Constance, queen of Aragon, was one of the first prisoners confined in it. She was committed to its dungeons after the battle of Benevento, but was released from her imprisonment by the famous Aragonese admiral, Roger de Loria, after his victory over the squadron of Charles, Prince of Salerno, the eldest son of Charles of Anjou, in 1284. In this great naval battle, Prince Charles fell into the hands of the Aragonese Admiral, and it is recorded by Malaspina that as the victorious fleet was passing before Sorrento with its prizes, the citizens went off with a basket of figs and flowers and the more substantial offering of 200 pieces of gold, as a present to the admiral. On boarding his galley they saw Prince Charles richly dressed in armour and surrounded by his barons, and, not knowing him, they supposed he was the admiral, and knelt before him with their presents, saying, "Messer l'Ammiraglio, goditi questo picciolo presente del Comune di Sorriento; e piacesse a Dio, che come hai preso il Figlio, avessi anche preso il Padre. E sappi, che noi fummo i primi a vol-

tare." The prince, in spite of his recent reverse, could not refrain from laughing heartily at this speech, and, turning to the admiral, observed "Per Dio, che costoro sono ben fedeli a monsignore il Re." On the 23rd June, 1287, the same admiral gained a still greater victory on this coast over the Angiovine fleet, which had been equipped against Sicily by the Count d'Artois, the viceroy of Charles II., who, though still a prisoner in Catalonia, had been proclaimed as the successor of Charles of Anjou two years before. The Angiovine fleet consisted of 84 war galleys and an immense number of transports and smaller vessels. The Aragonese fleet, under Roger de Loria, was much inferior to it; but notwithstanding this disparity of numbers, it captured more than half the viceroy's ships, with a large number of barons of the kingdom, including Raimondo del Balzo, Count of Avelino, Philip son of the Count of Flanders, Guy de Montfort, the Counts de Joinville and Aquila, and 5000 prisoners. All the barons were subsequently ransomed and released except Guy de Montfort, who died in prison and, as Muratori remarks, "meritava di morir peggio tanto prima." In 1461, Castellammare was sacked by the army of Pope Pius II. in aid of Ferdinand of Aragon; and in 1654 it was again sacked by the Duc de Guise, when he attempted, for the second time, the invasion of the kingdom.

The Port, which is protected by a small mole with 3 or 4 fathoms in its deepest part, is considered secure. It contains a royal arsenal and dockyard, where the large ships of the Neapolitan navy are built. It is almost superfluous to add that these two establishments materially contribute to the welfare and activity of the town. The spacious quay was constructed by the French, and enlarged by Ferdinand I.

The Bay of Castellammare is bounded on the N.W. by Capo Bruno, a small point which runs into the sea, about midway between Torre del Greco and Torre dell'Annunziata. On the S. it is bounded by Capo d'Orlando, distant

only 2 miles from the mole of Castellammare. The bay is deep, with a sandy beach. In the middle, and at a short distance from the shore off the mouth of the Sarno, is a small island, with a fort called Forte Revigliano.

The *Population* of Castellammare is about 18,000; the distretto of which it is the chief town extends from Capri to Ottajano, on the N. E. slopes of Vesuvius, and includes the western side of the Sorrentine peninsula: the population of the distretto is 127,000. Some idea may be formed of the dense population of the neighbourhood of Naples from the statistics of this peninsula. Its length on the western side from Castellammare to the Punta della Campanella is scarcely 13 miles; the length of its eastern coast, from Vietri to the point, is about 20 miles, and is chiefly composed of rocky precipices; and yet the population of the western shore is 79,000, and of the eastern 42,000; giving a total of 121,000 souls, — an amount exceeding by one-ninth the population of the island of Madeira and of our own county of Bedford, exceeding by a sixteenth the population of Herefordshire, and more than double that of Huntingdonshire or Westmoreland.

Mineral Waters.—The great celebrity of the mineral waters of Castellammare, which are extolled by Galen, Pliny, and Columella, and are still held in high repute by the Neapolitan physicians on account of their efficacy in rheumatic and gouty affections, ensures a constant influx of visitors during the villeggiatura; and from the facility of access, and the convenient distance from the metropolis, there is, perhaps, no watering place so prosperous in the kingdom. Another circumstance connected with its climate, which gives it an advantage over most other towns in the Bay except Sorrento, is the temperature, which is lower than that of Naples by about 8° during the day, and by 10° or 12° at night. The mineral waters flow from the base of Monte d'Auro, on whose slopes the town is built, and although they vary considerably in character, they are all,

with one exception, within a short distance of each other. They are, likewise, all of moderate temperature, seldom exceeding 65° Fahr. These waters were analysed a few years ago, by order of the government, by a scientific commission, consisting of Professors Sementini, Vulpes, and Cassola, whose official reports were translated and published in French by Dr. Chevalley de Rivaz, illustrated with very valuable notes on their effects on invalids, under the title of "*Analyse et propriétés Médicinales des Eaux Minérales de Castellammare.*" To this work, and to the "*Medical Topography of Naples,*" by Dr. Cox, who has embodied the experiments of the scientific commission and of Dr. de Rivaz with the results of his own experience, we must refer the reader for more ample details than we can give consistently with the plan of our present work. It will be sufficient for us to state that there are 12 springs, four of which are chalybeate, four saline, and four sulphureous. The Chalybeate are as follows:—1. *Acqua Ferrata*, a mild chalybeate analogous to that of Tunbridge Wells; but now superseded by others which are more powerful. It rises within a mile at the commencement of the Strada Cantieri. 2. *Acqua Rossa*, a mild chalybeate, with a small proportion of salines. It rises also in the Strada Cantieri. 3. *Acqua Ferrata del Pozzillo*, the strongest of the chalybeates, containing a larger proportion of iron than the waters of Toplitz, with carbonic acid gas, and a large proportion of salines. This water is in high repute in cases of general debility. 4. *Acqua Ferrata Nuova*, a recently discovered chalybeate of a mild character, much used for weak eyes and external ulcers. The Saline are:—5. *Acqua Acidola*, one of the ancient springs described by Pliny, under the name of "*Aqua Media,*" which is now given to the next we shall describe. It is analogous to the waters of Spa and Pyrmont, and derives its modern name from the acid taste caused by the predominance of free carbonic acid gas, with small proportions of salines. It is celebrated in calculous

complaints. It rises in a magazine in the Strada Cantieri. 6. *Acqua Media*, a saline acidulous water, with a large proportion of carbonic acid gas; it is analogous to that of Seltzer, but is more agreeable. It is much used in stomach affections, in dropsy, and in baths for cutaneous and other external diseases. It rises from the limestone rock at the foot of Monte d'Auro, opposite the gate of the Arsenal. 7. *Acqua della Spaccata*, a water resembling *Acqua Media* in character and properties; but it is more saline, and emits a smell of sulphuretted hydrogen. 8. *Acqua Nuova del Muraglione*, a very useful water, bearing a strong analogy to that of Cheltenham; but containing more salines and free carbonic acid gas. It rises under the road which leads to the convent of Pozzano. The Sulphureous are:—9. *Acqua Solfureo-Ferrata*, a peculiar combination of a chalybeate and saline with a sulphureous water, with a large proportion of carbonic acid gas, and therefore superior to that of Harrogate. It is extensively used both internally and externally. It issues from the limestone rock in a garden near *Acqua della Spaccata*, and diffuses an odour of sulphuretted hydrogen over the whole place. 10. *Acqua Solfurea del Muraglione*, a very celebrated and important water, analogous to that of Harrogate, but more active on account of its large proportion of saline ingredients. It is in high repute in cases of dropsy, gout, obstructions, and cutaneous diseases, and is famous among the Italians for its power of relieving obesity. This spring is the only one distant from the baths; it rises about a hundred yards out of the town, and about 50 yards from the sea. 11. *Acqua della Rognà*, a water containing traces of sulphuretted hydrogen and carbonic acid gas, with salines. It is much used in cutaneous affections, and especially in the disease whose name it bears. 12. *Acqua della Tinea*, a water precisely similar to the preceding, and used for the same class of cutaneous diseases.

Castellammare is conveniently situated as a central point from which excursions may be made along both

shores of the Sorrentine promontory. A pathway over the mountains leads direct to Amalfi; and a drive of a few miles along a new and beautiful road conducts the traveller to Sorrento. An exceedingly interesting excursion may be made from Castellammare, by combining Amalfi, Salerno, and Positano with a visit to Sorrento; Salerno and Positano may be visited from Amalfi; and in fine weather the excursion may be pleasantly varied by returning from Salerno or Amalfi by water to the landing place called the Scariatojo, whence Sorrento may be reached by the pedestrian in little more than two hours. We reserve the details of these excursions for our description of the several localities; but we may here remark that the traveller should, if possible, devote more time than is usually given to the Sorrentine Promontory, and spend some days among the enchanting scenes of its two coasts, which are surpassed by no part of southern Europe in magnificence and grandeur.

NAPLES TO SORRENTO.

The journey from Naples to Sorrento by the post-road is performed with four horses in five hours without a halt. The tariff is imperative in requiring payment for four horses, whether they are used or not. It is, as we have already described, a dead level as far almost as Castellammare; for the 10 miles between that town and Sorrento it is hilly, but in excellent condition.

The road from Castellammare to Sorrento is one of the finest drives in the kingdom. It has been recently completed after many years of labour, and is justly admired as a specimen of Italian engineering. It is carried boldly along the cliffs which in many places rise perpendicularly from the coast, and it crosses the deep gorges or ravines which intersect the promontory, by massive bridges, one of which is constructed on double arches. These cliffs, like the mountains which rise above them and form what is called the Sorrentine Promontory, are of Apennine limestone, which forms, in fact, the fundamental

rock of the Bay of Naples. This limestone exhibits no trap dykes or other indications of igneous action; but in several of the ravines we have just mentioned the geologist will observe that the yellow stratified volcanic tufa, which appears to have been the oldest volcanic product of the district; has frequently insinuated itself. The old pathway or muletrack over the mountains, which was formerly the chief mode of communication between the two towns, is even more rich than the coast road in natural beauty, although the beauty is of a different character. Many travellers who know both routes, and especially those who are pedestrians, prefer it not only as affording an opportunity of seeing the ice-caverns, but as commanding some of the most magnificent prospects of the Bay of Naples and a remarkably fine view of Vesuvius.

On leaving Castellammare, the road passes the Convent of Pozzano, and traverses the headland of Capo d'Orlando, which forms the southern extremity of the Bay of Castellammare, and divides it from the Bay of Vico. This cape gives its name to the third naval victory gained on this coast by the Aragonese admiral, Roger de Loria, July 14. 1299. In this instance he commanded the fleet of James II., king of Aragon, against that of his brother Frederick II., king of Sicily, commanded, as Villani says, by Federigo Doria. The Sicilian fleet was almost annihilated with more than 6000 men, and King Frederick narrowly escaped being made prisoner. James, however, whose motives in undertaking the war are very imperfectly understood, returned to Spain without taking any advantage of this victory. The three rocks which are such conspicuous objects off the coast are called the Three Friars, "*Li Tre Frati*."

Vico Equense.—In the southern angle of the Bay, sheltered on the S. by the Punta di Scutolo and separated by a ravine, are the small towns of Vico and Equa, forming one united *comune* under the name of Vico Equense, recalling the *Vicus Æquanus* of the Romans. Vico is pleasantly situated on a rocky eminence, surrounded by olive groves,

which produce the celebrated oil which rivals, in the estimation of the Neapolitans, that of Lucca and Gallipoli. It was built by Charles II. of Anjou, on the ruins of the ancient city which had been reduced to ashes by the Goths, and was the favourite residence of that monarch and of many subsequent sovereigns of Naples. The small Cathedral contains the tomb of Filangieri, the celebrated author of the "*Scienza della Legislazione*." The population of the united *comune* of Vico Equense is very nearly 11,000. It was during the residence of Charles II. at Vico that the ambassadors of Philip the Hardy arrived from France to demand the hand of the princess Clementia for his third son Charles of Valois. The ambassadors, at the particular request of the Queen of France (Mary of Brabant), were accompanied by their wives, who were especially charged by her Majesty to examine the young princess, and ascertain if she had any personal defects, an inquiry which seemed the more important, as her father Charles II. had been lame from birth. The queen of Naples considered this inquiry derogatory to her daughter, and endeavoured to evade it, but at length consented to allow the princess to submit to it, on condition that she should be covered with a delicate robe of silk tissue. The wives of the ambassadors, however, not appearing to be quite contented with this inspection, Clementia exclaimed in Latin, "*non amittam regnum Gallie pro ista interula*," and, throwing off the robe, at once satisfied the ladies that she was worthy of being the wife of a French prince. She became the mother of Philip VI., who was defeated by the Black Prince at the battle of Crecy.

Between Vico and Meta, situated at the foot of a mountain clothed with olives, is the Marina of Sciano, a pretty village with a picturesque Martello tower, dating from the invasion of the Saracens, a little pier, and some houses with arcades and flat roofs, a scene which Mr. Stanfield has made celebrated by his well-known picture in Lord Lansdowne's collection at Bowood.

Meta. — Soon after passing the Punta di Scutolo we reach Meta, picturesquely placed on the northern extremity of the high table-land, called the “Piano di Sorrento,” and sheltered from the north by the Monte Chiaro, which separates the fertile slopes of Vico and Equa from the plain. Meta is a clean and still thriving town with two ports, though many of the old arcaded palaces for which it was once celebrated are in decay, and the escutcheons over the doors are no longer to be deciphered. It enjoys an advantage which all travellers in the neighbourhood of Naples will appreciate, in being free from beggars. The church, which is supposed to occupy the site of a Temple of Minerva, is remarkable for the two venerable olive trees which grow in front of it, and which are supposed by some native writers to be not only coeval with the ancient temple, but to be the identical trees mentioned by Homer in the 5th Book of the *Odyssey*.

The Convent of Camaldoli, consisting of small neat cottages for the separate use of the monks, is not far distant from the church, occupying a situation which overlooks the town and commands extensive views of its picturesque neighbourhood. The deep ravine of Meta, one of the most striking of the many similar chasms which intersect the plain, is crossed by the Ponte Maggiore, near which an ancient cemetery has been discovered.

Near the village of *S. Agnello* is a farm house or “*Masseria*,” which is supposed to occupy the site of a Temple of Venus. The court is filled with myrtle trees of great size and “untold ancientness,” which it does not require any extraordinary exercise of faith to regard as, at least, the descendants of those which were planted here in Grecian times, as sacred to the goddess.

The *Piano di Sorrento*, on which we enter after passing Meta, is an irregular plain of about three miles in length, situated nearly 1000 feet above the level of the sea, and protected by an amphitheatre of hills from the cold east winds and from the oppressive mezzo-

giorno, to both of which nearly all the other places in the Bay of Naples, which are resorted to during the *villeggiatura*, are more or less exposed. It is intersected by numerous ravines or picturesque winding gorges, which are worn deep by the torrents from the neighbouring mountains, and are frequently covered, where there is sufficient soil, with oranges and olives. The peculiar position of the plain gives it all the advantages of the climate of Naples with very few of its defects; its atmosphere is at all times pure and dry and tempered by a regular land and sea breeze. In addition to its fine climate, the villas and farms which are profusely scattered over the plain are rich in orange groves and vineyards, presenting to the eye the appearance of one vast garden, in which the pomegranate, the mulberry, the fig, and the apple of northern Europe are mingled with the aloe, the olive, the carouba, the acacia, and the service tree of the south.

All these advantages combine to render it *in itself* delightful; and it is, consequently, not surprising that a spot, peculiarly agreeable after the noise and heat and bustle of Naples, should have become so popular and have enjoyed so high a reputation among English travellers as a summer residence, since the glowing description of Mrs. Starke, who resided there for many years, first brought it into notice. But with all its charms, it is a mere *impasse*; and, visitors, after exploring the interesting objects in its neighbourhood, soon discover that it has no resources but those of its natural attractions. For a lengthened residence it can scarcely be otherwise than dull, and the traveller who visits Italy for her intellectual advantages must not select it for more than a temporary sojourn. We have already mentioned the climate of the Sorrentine plain as pure and dry. We may, perhaps, add, that it is drier than that of any other place in the neighbourhood of Naples, having accommodation for invalids and travellers. Its salubrity, indeed, is no discovery of modern times, for it was fully understood and appreciated by the Roman

physicians. The Emperor Antoninus was sent here by Galen for the benefit of his health; Augustus resided here for the same purpose; Marcus Agrippa and Pollius Felix had villas in the plain, and the magnificence of the latter has been recorded in the verse of Statius. Bernardo Tasso describes the air as being so serene and temperate that man almost becomes immortal under its influence. "*L' aere è sì sereno, sì temperato, sì salutifero, sì vitale, che gl' uomini, chi senza provar altro cielo ci vivono, sono quasi immortali.*" The superior quality of its wine has also been commemorated by several of the poets, to say nothing of the praise bestowed upon it by Pliny, "*convalescentibus optimum, caput minimè tentans, ac stomachi et intestinorum rheumatismos cohibens*": —

"Inde legit Capreas, promontoriumque Minervæ,
Et Surrentinos generoso palmitè colles."
OVID. *Mét.* xv.

"Surrentina bibis; nec murrhina picta, nec aurum
Sume; dabunt calices hæc tibi vina suos."
MARTIAL. *Xen.* cx.

"Surrentina vafer qui miscet sæce Falernæ
Vina, columbino limum bona colligit ovo;
Quatenus ima petit volvens aliena vitellus."
HOR. *Sat.* ii. iv.

SORRENTO.

Inns: La Sirena, a very good and comfortable hotel, but dear, kept by the two brothers Gargiulo, one of whom was a cook in the service of Lord De Mauley, and the other the confidential servant of Mrs. Starke. There are hot and cold baths in the house, and a private walk through the garden leads to the sea shore, where boats are kept for the convenience of visitors who wish to make excursions to Capri, Amalfi, or other places in the neighbourhood; — the Albergo di Rispoli, a new and large establishment, overlooking the sea, and kept by the former landlord of the Albergo di Tasso, which no longer exists; — La Vittoria, also a good inn, situated about half a mile out of the town; — La Cocumella, also good, and out of the town, well placed, and

deservedly famous for its beautiful views; it was formerly a convent of Jesuits; — the Villa Guerracino, an old palace, about a quarter of a mile from the sea; — the Europa, in the town; — the Rosa Magra, and the Parigi, much frequented by artists, and very cheap. *Furnished Villas and Apartments* may be found in great abundance, varying of course in price according to the situation and accommodation required. As some guide to the traveller, we may mention, that the Palazzo Pignatelli lets generally for 100 ducats a month, the Villa Loza for 60, and the Palazzo Maresca from 60 to 100; the Villa del Principe San Severino, and the Villa Serracapriola, in the Piano, with a good garden and access to the sea, from 80 to 100; the Villa Spinelli, for 50; the Villa Pisani and the Villa Angelis for 45; besides many others at a lower rate. A single suite of apartments ranges from 10 to 15 ducats a month. With regard to *Provisions*, it is almost superfluous, after our description of the Piano of Sorrento, to say one word in favour of its fruits or of its supplies of the necessaries of life generally: we may briefly remark, however, that the oranges and the figs are as delicious as the honey; that we have Boccaccio's authority for the excellence of the veal and venison; that the pigs are considered to justify their title of "Citizens of Sorrento;" that the fish is abundant and cheap; that the agreeable wine of Conti costs only 2 ducats a barrel; and that the quality of the milk of Monte Sant' Angelo is authenticated by the epithet "Lactarius," which the ancients conferred on that mountain pasturage. From this milk clotted cream and cream cheese are made, as well as a favourite dish called Giuncata (from giunco, a rush), recalling both in name and in reality the *junket* of Devonshire and Cornwall, which appears from this, to have had an Italian, or, perhaps, we may venture to say, a Phœnician origin, since these preparations of cream are now met with in no other part of the shores of the Mediterranean, except in the "Tavoliere" of the province of Capitanata, in Syria, and

in the neighbourhood of Tyre. — *Carriages, saddle-horses, mules, and donkeys*, may be had at the Sirena, and at many other places. A light carriage, which is here usually drawn by 3 little horses abreast, costs 2 ducats a day. The hire of a mule is 8 carlini for the day and 4 carlini for half a day. A mule for the ascent of Monte Sant'Angelo costs 10 carlini; for an excursion to Massa, Sant'Agata, and Capo della Campanella 8 carlini; for an excursion to Arola, Santa Maria Castello, and the Camaldoli, 4 carlini; to the Conti delle Fontanelle, and the Arco Naturale, 4 carlini; for the ride to the Scarioatoje, on the route to Amalfi, 4 carlini; all these prices being exclusive of the *buonamano* of one carlino to the guide. The hire of a donkey is 6 carlini a day, and 3 carlini for the half-day. — *Boats*. The hire of a four-oared boat is 2 ducats a day; of a ten-oared boat to Capri and back, or by the day, from 4 to 5 ducats; of a four-oared boat to Capri or Amalfi, without returning, 12 carlini; of a six or eight-oared boat to Naples, with luggage, 7 ducats. A market boat leaves Sorrento for Naples daily; the fare is only 13 grani, exclusive of the trifle which each passenger is expected to drop into the tin box which is regularly handed round during the voyage by the "capitano," for a collection to purchase masses for the souls in purgatory! As a proof of the moderate expenses of living at Sorrento, for a native, we may mention, that the salary of the judge of the Circondario is only 20 ducats, or 3*l.* 6*s.* 8*d.* a month, exclusive of the fees, which may amount to 40 ducats more in the year, so that his whole income is about 47*l.* per annum.

Sorrento, an episcopal city of 6000 souls, has been likened by a recent traveller to "a well-sung poem that opens modestly and improves on acquaintance." Its situation and the approach to it are extremely picturesque. On three sides it is surrounded by a ravine 300 feet deep, and from 30 to 40 broad, and on the fourth it rises from the precipices which run out into the sea. It is surrounded by high and solid walls

of mediæval architecture, which must have been impregnable before the discovery of gunpowder, but are now fast falling into decay. Entering the town from the east, we cross the deep ravine which forms, as it were, the ditch of the fortress, by a bridge resting on double arches, of which the foundations at least are of Roman construction. The gateway is surmounted by a statue of S. Antonino, the patron saint, who is said to have saved the town from Sicardo, Prince of Beneventum, when he besieged it in 836, by the *argumentum ad baculum*, in other words by administering to him a sound thrashing with a cudgel.

The Cathedral, which is said to occupy the site of an ancient temple, contains an episcopal chair, the canopy of which is supported by two marble pillars, one being of *giallo antico* found among the ruins of a temple sometimes called that of Apollo, and sometimes that of Venus. At the entrance are several bas reliefs; one represents the seven wise men, another the battle of the Amazons, another the Rape of the Sabines.

The ancient city, of which these and some other antiquities we have to describe are the only existing memorials, was the *Surrentum* of the Romans and the *Syrentum* of the Greeks, who religiously preserved the ancient name which commemorated its connection with the Syrens, an antiquity which may be considered modest, compared with that claimed for it by its reverend historian, who declares that it was founded by Shem, the son of Noah! That it was a Phœnician city, is proved by much stronger authority than the conjectures of the local antiquaries, for Martorelli has shown that its name was derived from the words שִׁיר-נְהִיָּה, *Shyr Nehym*, or "the Song of Lamentation," in allusion to the plaintive song which the early poets assigned to the three daughters of the Achelous. There is reason to believe that in Roman times it was destroyed by the sea in the great catastrophe which overwhelmed Pompeii, for the principal remains of substructions now visible are below the cliffs on which the present

town is situated, while an ancient road and extensive masses of masonry are completely covered by the sea. Surrentum first became a Roman colony in the reign of Augustus, and was chiefly resorted to, in imperial times, on account of its salubrious climate. In the middle ages it was long an independent republic, but it subsequently fell under the power of the Doges of Naples, and shared the fortunes of that city.

The *Antiquities*, the importance of which was unduly magnified by Mrs. Starke, consist of the substructions of a temple on the cliff under the Hotel Vittoria, called by the local writers the *Temple of Ceres*;—some corridors excavated in the cliff beneath the Cocumella, called by some the *Temple of the Syrens*, and by others the “*Caves of Ulysses*,”—an arch supposed to have formed part of the cellar of a *Temple of Neptune*;—some masses of reticulated brickwork, called the *Temple of Hercules*;—three or four *Baths*;—the remains of a Roman villa, called the *Villa of Publius Felix*, the friend of Statius, who has described its situation and sung its praises in the second book of the “*Sylvæ*,”—some arches and corridors, supposed to be the ruins of an *Amphitheatre*;—some *Bas-reliefs* and illegible inscriptions affixed to the walls of the churches;—and the *Piscina*, which was repaired by Antoninus Pius, and still serves as the reservoir for the water which is brought into the town by an aqueduct from the mountains above the plain. In the centre of the town is an Egyptian kneeling figure of black marble, with an inscription recording its manufacture in the reign of Sethos, the father of Rhamses II., one of the best periods of Egyptian art, and 500 years before the foundation of Rome.

From this catalogue of antiquarian objects, many of which are names and little more, it is a relief to turn to the *House of Tasso*, and to indulge in the sentiment of a spot which gave birth to the author of the “*Jerusalem*” Surrounded by a grove of orange trees and laurels, it is situated on a cliff overlooking and washed by the sea, whose encroach-

ments have so much undermined the cliff that the chamber formerly shown as that in which Tasso was born has entirely disappeared. The present mansion, called sometimes the Palazzo Laurito, retains, probably, few material traces of the original house; a mutilated bust in terra cotta on one of the outside walls is the only memorial of the poet himself, while an antique bust of a Roman senator, in one of the saloons up stairs, is shown as that of his father, Bernardo. The scenes, however, from which the illustrious poet drew his earliest inspirations remain unchanged, and, as we gaze on them, the mind recurs with interest to the scene when Tasso returned to this spot, after his seven years' captivity at Ferrara, disguised in the dress of a herdsman, lest his unexpected arrival should alarm his sister Cornelia, whom he was so anxious to behold again,—a disguise which did not prevent that affectionate recognition of her long-lost brother which he has commemorated in one of his most touching letters. From this sister the property has descended to the Dukes of Laurito, who are the representatives of the Tasso family by the female line.

Sorrento was also the birthplace of Antonio Agelli, one of the most learned Biblical scholars of the 16th century, who was employed by Gregory XIII. on the magnificent edition of the Septuagint published at Rome in 1587.

The ravine of Sorrento, which formed, as we have already remarked, the ditch of its mediæval fortress, is frequently visited by the traveller. Its wildness and gloom, heightened by the silence which is seldom broken by the foot of man, sufficiently explain the superstition of the peasantry, who consider it to be peopled with goblins, and at night give a practical proof of their belief by kindling a lamp in the little oratories which are built in its recesses, for the purpose of scaring away the spirits.

The *Excursions* which may be made from Sorrento, and especially by a pedestrian, are of the highest interest and beauty, and are capable of being

varied in so many ways that it is impossible to enter into their details, without appearing to be tediously minute.

Meta, which we have already described, is a pleasant walk over the Piano, and thence down the mountain side into the plain.

The *Capo di Sorrento*, which is so conspicuous an object from the town, and forms the south-western termination of the Bay, of which the Punta di Scutolo is the north-eastern headland, is within the compass of a walk, and a very beautiful one it is. The road leads round the cliff to the point of the Cape, the whole of which is covered with Roman remains already mentioned, some supposed to be the remains of baths, and others those of a Temple of Hercules.

The ride to the *Conti della Fontenelle* and to the *Arco Naturale*, a picturesque natural arch, sometimes called by the peasantry, the “*Arco di S. Elia*,” is celebrated for the magnificent view which it commands over the Bay of Naples and the Bay of Salerno, comprising within its range on the latter side of the peninsula, the Islands of the Syrens, the coast of Amalfi, the Bay of Salerno, the site of Pæstum, and the lofty hills which bound the Gulf of Policastro in the distance.

Another favourite ride is to *Arola*, *Santa Maria Castello*, and the *Camaldoli*. *Arola*, a picturesque village, with a church upon a hill, is reached in about 3 hours. West of it is *Pergola*, in whose neighbourhood is a cliff commanding an extensive panoramic view of the Plain of Sorrento and the Bay of Naples. On the north east is *Santa Maria Castello*, approached through a chestnut forest, and situated on an eminence commanding from various parts of its surface a glorious view of the Amalfi coast, and of the Bay of Salerno beyond it. The suppressed convent of the *Camaldoli*, now the private residence of a Neapolitan family, is about half an hour's walk from *Arola*, through a chestnut wood. Those who wish to vary their ride back to Sorrento may fall into the high post-road from *Castellammare* to Sorrento at *Ponte Maggi-*

ore, which is distant about 2 miles from the *Camaldoli*. The route from that point has been described at page 228.

The walk or ride to the *Scaricatojo*, the little landing-place on the Bay of Salerno, where those embark who prefer visiting Amalfi by water is also full of beauty, commanding extensive views over both bays as soon as the hills which bound the Piano di Sorrento are ascended. This, however, belongs properly to the Amalfi route, and is described under that head. For the same reason we shall merely mention in this place the interesting ride to *Monte Sant' Angelo*, *Positano* and *Agerola*, which are more fully noticed in our account of the excursion to Amalfi. We may remark, however, that as the ride from Sorrento to *Monte Sant' Angelo* and back will occupy the entire day, the traveller should start early, and carry his provisions with him.

Another interesting ride of about 3 hours is by a mule path over the mountains at the south western extremity of the Piano, to the *Marina di Nerano*, a picturesque cove commanding a fine view of the Islands of the Syrens. At this place a boat may be procured for the purpose of visiting the ruined temple at the upper end of the cove, to which the local antiquaries have given the name of the “*Temple of the Nereids*.” It is an extensive ruin of reticulated masonry, with a well in the centre, and some vestiges of an aqueduct in its neighbourhood. On a precipice towards the Punta S. Elia are the ruins of the Church of S. Pietro, which appears to have been abandoned in consequence of the encroachments of the sea, which long ago undermined its burial ground and now threatens the shell of the church itself. It is built in the style of the Roman basilica, the eight columns, which separate the nave from the side aisle, being tied together by a series of arches. Of these columns, six are of Grecian marble and two of granite, and there is no doubt that they were taken from the ancient temple. The outer walls are built of coarse earthen vases resembling those of the Circus of Romulus at Rome, and were

introduced probably, as in the case of that edifice, for the purpose of lightening the building. The interior still retains numerous traces of wall paintings. An inscription on the western wall records the repair of the church by the Abate Bartolommeo, in the year 1490, during the reign of Ferdinand I. of Aragon. Beyond the Marina di Nerano is the village of *Torda*, occupying the site of the Greek city of *Theorica*, celebrated for its temple of Apollo, and still the scene of an annual religious festival to which the peasantry walk in procession from Sorrento, precisely as their ancestors did to the temple of the Greek divinity. The ancient custom also which compelled the inhabitants of the district to supply the persons who join in the procession with bread and wine, is still binding on their descendants.

The *Islands of the Syrens*, the "*Insulæ Syrenusæ*" of Strabo, and the "*Syrenum Scopuli*" of Virgil, who, in this instance, has departed from the mythological geography of Homer, by whom they are placed on the coast of Sicily, are now called *li Galli*,—a name in which some antiquaries have recognised a traditional allusion to the forms given to the Syrens by the ancient poets and sculptors, while others regard it as a corruption of the term *Guallo*, the name of a fortress which was captured by the Norman admiral George of Antioch, during the war between King Roger of Sicily and Amalfi in 1130, and is supposed to have been situated on one of the islands. They are three in number, lying off the coast at the distance of about a mile from the nearest point, the Punta S. Elia, and at the distance of about 6 miles from the Punta della Campanella; of about 10 miles from Amalfi; and 14 miles from the Capo del Tumolo. About midway between them and the Marina di Nerano is another insulated rock, called the *Scoglio Vivara*. Strabo, who suggests the probability of all these islands having formed part of the Sorrentine promontory before they were torn from it by some natural convulsion, or by the encroachments of the sea, describes

their position in these words: "On that promontory (*Campanella*) is the Temple of Minerva built by Ulysses: on rounding the point, the solitary and rocky islands occur which are called the *Syrenusæ*." The largest island is now called *Isola Lunga*, or *Isola di San Pietro*, from a church which formerly existed on it, dedicated to the Apostle; the second is called *Il Castelletto*; the third and smallest is called from its shape *Isola Rotonda*. In the palmy days of Amalfi, these islands were used as the state prison of the Republic, many of the Doges who made themselves intolerable by their tyranny, having been condemned to a life of exile and misery on their rocky solitudes. In the year 1038 the Doge Mansone III., who had, through the intrigues of his mother Maria, driven his brother Giovanni from the ducal throne four years before, was expelled by that brother from his usurped authority, and after having had his eyes put out, was confined as a prisoner in these islands until he could obtain a mitigation of his sufferings by being allowed to end his days at Constantinople. In the time of Robert Guiscard, the command of the castle on the larger island was confided to Pasquale Celen-tano, a native of Positano on the mainland, who fortified the three islands against the attacks of pirates by building at his own cost two towers in addition to the castle which then existed, and surrounding them with walls and bastions; in return for which patriotic act, he obtained from the Norman chief a grant of the dignity of castellan for himself and his descendants in perpetuity. At the present time the islands are entirely deserted by all save the sea fowls which may now claim them as their own; and though their broken outlines make them such beautiful objects from a distance, or from the heights of the mainland, "like emeralds in a sea of sapphire," they are found on a near approach to be barren as well as desolate. If we except the bones which Virgil poetically mentions as whitening the rocks on which the Syrens lured their victims to destruc-

tion, the description of the fifth *Æneid* may be still applied to them: —

“Jamque adeo scopulos Syrenum advecta
subibat,
Difficilis quondam, multorumque oasibus
albos,
Tum rancæ assidue longæ sale saxa sona-
bant.”

The fishermen of the coast occasionally land upon them, and in adverse winds find a safe anchorage under their lee. There is deep water all round them. The depth between Il Castelletto and the Scoglio Vivara is not less than 48 fathoms.

Another excursion of great beauty, which must be made on horses or donkeys from Sorrento, is to *Massa Lubrense*, the summit of the *Punta della Campanella*, and the Convent of *Sant' Agata*, which we shall complete our sketch of the Sorrentine promontory by proceeding to describe.

MASSA LUBRENSE.

The road from Sorrento to Massa winds through olive-forests by the side of the mountain, sinking and rising by turns as it crosses the vast and deep ravines which every where intersect this coast. The scenery which it commands is not surpassed by anything which can be met with in this region of natural beauty; the view of Sorrento from the first ridge after leaving the town may be specially mentioned as one of the finest scenes in Southern Italy. Massa is distant from Sorrento about 3 miles by the lower road. It is an episcopal city of 10,000 souls, and still retains the name it bore under the Roman emperors, though there is no doubt that it is as ancient as the earliest period of the Greek colonisation. The city is nearly a mile in length, and is pleasantly situated amidst olive groves and vineyards on a cliff overlooking the Bay of Naples, and terminating in the point called the Capo di Corno, the name of Capo di Massa being given to the well-defined headland which bounds the Bay of Massa on the north-east. The singular insulated rock called “La Vervece,” which forms so conspicuous an object from the coasts of the bay, lies about midway between these headlands.

Massa contains some relics of its Roman period in the remains of an aqueduct and other edifices; and the church of San Francesco is supposed by the Neapolitan antiquaries to occupy the site of a temple of Juno. Its principal modern buildings are, the cathedral, the episcopal palace adjoining, and the church near the Marina, which is the scene of an annual fête on the 15th of August, when the traveller will have an excellent opportunity of studying the costumes and manners of the peasantry of the peninsula, and of observing the beauty for which the women are proverbial. In modern times Massa became remarkable as the head-quarters of Murat during General Lamarque's operations against Capri, then garrisoned by British troops under Colonel (afterwards Sir Hudson) Lowe.

Leaving Massa, a ride of about 3 miles brings us to the extremity of the peninsula, the *Punta della Campanella*, the “Promontorium Minervæ” of the poets, and the site of the famous temple which Ulysses is said by Seneca and Strabo to have erected to that goddess. It is a noble headland, worthy of forming one of the boundaries of such a gulf as the Bay of Naples. It derives its modern name from the bell (*campanella*) which was always hung in the watch towers erected on this coast by Charles V. in the 16th century to guard it from the incursions of the Barbary pirates. These bells gave the inhabitants notice of impending danger on being struck with a hammer (*martello*), a device to which we owe the term “Martello tower,” so long naturalised in England without the adjuncts from which it derived its name and its significance. The summit of the promontory commands a fine view of the Islands of the Syrens and the coast of Capri. It is covered with olive trees and myrtles, while the banks of the cliff below are radiant at the proper season with crocuses, violets, and primroses. The eastern extremity of the promontory terminates in a singular peninsular headland called the Punta di Montalto, forming between it and the Punta

della Campanella itself an irregular bay open to the south, and called the *Cala della Creta*. Between the *Punta di Montalto* and the *Punta Recomune* in the Gulf of Salerno, is the little landing place called the *Marina di Cantone*, situated on the southern side of the point which bounds the *Marina di Nerano* already described. The depth of water round the *Punta della Campanella* is from 30 to 60 fathoms. The lighthouse on the point, with a fixed light, was erected by the present king. The distance of the promontory from *Capo del Tumolo* beyond *Amalfi* is 20 miles; its distance from *Capo di Licosa*, the S. E. boundary of the Gulf of Salerno, is 12 leagues; its distance from the extreme eastern point of the island of *Capri* is 3 miles. The depth of water between these lofty headlands is from 60 to 80 fathoms. There is a sunken rock exactly in mid-channel; but though there are 35 fathoms close to it on all sides, ships of large burden invariably avoid the danger by steering close to the island or the main. Half-a-mile E. S. E. of this rock the depth of water is not less than 280 fathoms.

The return from the *Punta della Campanella* to *Sorrento* may be agreeably varied by a visit to *Sant' Agata*, prettily situated on a hill overlooking the Bay of Salerno. The convent of the same name, since its suppression by the French, has been called the *Deserto di Sant' Agata*, and is now uninhabited. It is built on one of the loftiest peaks of the mountain, and commands a magnificent view of the two bays, the Island of *Capri*, the church of *Santa Costanza* and the headland of the *Campanella*, the town of *Massa*, and other objects already familiar to the traveller. *Sant' Agata* is only one mile distant from *Sorrento*, and two miles from *Massa*.

CAPRI.

Sorrento being one of the points from which travellers find it most convenient to visit *Capri*, it may be useful to describe it in connection with the *Sorrentine Promontory*, to which there is

no doubt that it was once united. It is distant about 10 miles from *Sorrento*, and rather more than 22 miles from the Mole of *Naples*. The hire of a ten-oared boat from *Sorrento* for the day, is from four to five ducats; and as the inn at the town of *Capri* affords but indifferent accommodation, most travellers make arrangements for accomplishing the excursion in one day; though, in justice to the island, we must not omit to record the story of one of our countrymen, who, having visited it for a brief sojourn of three days, was so much delighted with its salubrity and scenery, that he made it his residence for thirty years. The traveller who has determined to devote only one day to the excursion will find it necessary to start very early, as it requires several hours to examine the principal objects of interest in the island, which should be quitted in time to allow the boat to return to *Sorrento* before dark. It is almost superfluous to add that a calm day should be chosen in order to prevent disappointment in seeing the *Grotta d'Azzura*, and that a supply of provisions should be taken from *Sorrento*,—the cuisine of the island inn having so few demands upon its resources that the traveller had better make himself independent of it, except in the article of wine, which still maintains its ancient reputation, as well as the memory of the tyrant who made *Capri* infamous, in the name of “vino Tiberiano.”

The island of *Capri*, standing out in bold and rugged majesty “like an advanced sentinel” at the south-eastern extremity of the Bay of *Naples*, is separated from the *Sorrentine Promontory* by a deep channel, 3 miles in breadth. The island is $3\frac{1}{2}$ miles in length, and 2 in breadth at its western portion, being divided, about the middle, into two mountain masses, of which the loftiest and largest is that on the west, called *Monte Solaro*, which rises about its centre to the height of 1900 feet above the sea; the eastern division of the island is about 860 feet in its highest part, and terminates in cliffs which plunge precipitously into the

sea. The village of Capri is situated at the foot of the eastern mountain, and the village of Anacapri is situated on the table-land of the western. The north-eastern promontory of the island, a noble headland which forms a conspicuous object from the Plain of Sorrento, is called Lo Capo; the north-western promontory of the island, forming the northern point of the Monte Solaro, is called the Punta dell' Arcera, or the Punta Vitareto; the south-western is called the Punta di Carena. The circumference of the island is about 11 miles.

There are only two places in the island where a landing can be effected with safety. On the approach of strangers, the peasantry bring down donkeys to the beach for hire, and, as the continual ascents are excessively fatiguing to the best pedestrian, the traveller will do well to secure their services. The charge is 6 carlini a day for each donkey, exclusive of a bucanmano to the driver. The cicerone expects half a piastre for his day's attendance.

Capri, the *Caprea* of the Greeks and Romans, has preserved in its Phœnician name *𐤒𐤍𐤕𐤕*, *Cephorim*, or "the villages," an interesting record of the two villages mentioned by Strabo as having existed in times anterior to his own. The Greek and Latin historians tell us that it was founded by a Pelagic colony from Acarnania, and it still retains unmistakable traces of that colony in the names of Capri and Ana-Capri. Before Naples fell under the power of Rome, the island belonged to the Neapolitan Republic, but in the reign of Augustus the Republic transferred it to that Emperor in exchange for Ischia. For 4 years, in his old age, Augustus resided in the island, embellishing it with palaces, baths, aqueducts, and other edifices. Under Tiberius it became the scene of atrocities and tyrannies more shocking to humanity than the eruptions of Vesuvius and the convulsions of nature were calamitous to the shores of the mainland. The ruins of the 12 palaces which he erected on the most elevated points to the 12 superior divinities, attest the activity of

the tyrant in covering the island with the monuments of his taste and power.

The remains of these edifices, which constitute the principal *Antiquities* of Capri, are confined entirely to the eastern portion of the island; but as every building which Tiberius erected was razed to the ground by his successor, it is not surprising that they now present little more than masses of shapeless masonry,—every thing of value in the form of sculpture having been removed to the Museo Borbonico at Naples. The most important ruins are situated on the summit of Lo Capo, the eastern promontory of the island. They are supposed to mark the position of the great palace which Tiberius dedicated to Jupiter under the name of the Villa Jovis, and in which he secluded himself for nine months after he had suppressed the conspiracy of Sejanus. Near it are the foundations of the Pharos, mentioned by Suetonius as having been thrown down by an earthquake a few days before the death of the imperial tyrant. A bas-relief was found on this spot representing the Empresses Lucilla and Crispina, the sister and wife of Commodus, who banished them to this island for their participation in the conspiracy of the senators against his life, A. D. 185. Between the foundations of the Pharos and the Villa Jovis is a perpendicular rock 700 feet above the sea, called *Il Salto*, or "the leap," which the local antiquaries identify with the "*Saltus Caprearum*," the fatal spot whence the victims of Tiberius were precipitated into the sea. "*Unde damnatos,*" says Suetonius, "*post longa et exquisita tormenta, precipitari coram se in mare jubebat, excipiente classiariorum manu, et contis atque remis elidente cadavera, ne cui residui spiritus quidquam inesset.*" The temples of Pæstum are visible from this precipice. In other directions on the surface of the mountain are masses of ruins, which are considered to be those of a temple, a theatre, and baths. Among them were found the marble pavement and the sculptured ornaments which now decorate the Cathedral of Capri. Between this mountain and the

S. E. point, called the Punta Tragara, are two conical hills called the Tuoro grande e piccolo, which are supposed to be the Taurubulæ of Statius. On the west of one of them is a vast grotto which still bears evidence of the Mithratic worship which once prevailed here, in the name of Mitromania, which it not only retains itself, but gives to the adjacent promontory. Numerous antiques, including a Mithratic bas-relief and a Greek inscription, and some human bones have been found in this grotto. Near it, at a spot called Moneta, are some ruined reservoirs, which are supposed to be the remains of the second of the twelve palaces of Tiberius. On the flanks of the Monte di San Michele are some massive walls, a long corridor, and remains of baths, which are supposed to mark the site of the third palace. The modern fortress on the summit of the same hill, on which some traces of the ancient road still exist, is believed to occupy the site of the fourth. On the south-eastern side of the island, near the place called Le Camerelle, are some arched chambers, supposed to be the ruins of the fifth, the notorious palace called the "Spintriæ" and "Sellarii," which Suetonius describes as the "*sedes arcanarum libidinum*," and of which Tacitus remarks "*tuncque primum ignota ante vocabula reperta sunt Sellariorum et Spintriarum, ex fœditate loci, ac multiplici patientiâ*." The infamous medals which have been found among the ruins are known to numismatists as the Spintrian medals. A short distance beyond the Camerelle a dismantled fortification marks the site of the sixth palace. The Certosa, founded by Queen Joanna I., and converted into barracks in recent years, is considered to occupy the site of the seventh; it is remarkable for its triple echo. The eighth is traceable in the ruined arches and reservoirs on the slopes of Monte Castiglione. Sopra Fontana on the western side of the town of Capri, is supposed to be the site of the ninth; the statue of Tiberius now in the Vatican was found in the extensive vaults and ruins on this spot.

The tenth palace is placed by the antiquaries on the descent from Sopra Fontana to the beach, where five vaults are to be seen, in which numerous antiques were found, including eight columns of giallo antico and cipollino, four of which now decorate the church of S. Costanzo. Campo di Pisco, now occupied by a modern fort, is supposed to mark the site of the eleventh, called the Villa Marina, the ruins of which can only be examined by descending into them by a ladder. The remains of the twelfth are probably to be found in the four subterranean arched chambers which are seen in a vineyard called Le Grotte on the beach below the rocks of Anacapri. Two of the chambers are filled with water; one of the others contains large quantities of an exceedingly fine cretaceous powder, which is supposed to have been used by the imperial potters in the manufacture of the "*vasa myrrhina*." Some of the masses of masonry belonging to this palace are partly covered by the sea, in consequence of the subsidence of the land, of which Capri offers examples scarcely less striking than those furnished by the mainland.

On the west of this beach is the lofty, and in parts precipitous, rock which isolates the plain of Anacapri from the rest of the island. The ascent is accomplished by 535 rude and narrow steps, cut in the face of the rock, and constructed probably in times long anterior to the Roman rule. There is no way of reaching the village of Anacapri and the summit of Monte Solaro but by ascending these steps. The donkeys are trained to ascend and descend them without riders, and the traveller who is unable to incur the fatigue of doing so on foot can be carried in a chair or *portantina*. At the summit of the steps is a mule path, extending thence to the extremity of the plain. There is nothing to interest the traveller in the village of Anacapri, and there are no antiquities on Monte Solaro. The view from the summit, which is 1,800 feet above the sea, is very extensive, embracing, however, no objects which are not commanded by

the eastern and more accessible heights of the island.

About midway between the Marina di Capri and the Punta dell' Arcera, the north-western extremity of the island, is the celebrated "Blue Grotto," called the *Grotta Azzurra*. As we have already hinted at the commencement of this article, a calm day should be chosen for visiting this cavern, as it can only be entered when the sea is tranquil, and then only in a small boat which must be hired for the purpose at the landing place. When the boat reaches the entrance, the traveller must lie down in the bottom, while the swell of the waves carries the boat under the rocky arch, which is only 3 feet high and so narrow that it might easily escape attention amidst the rough precipices which meet the eye on either side of it. The entrance being passed, the traveller finds himself in a fairy scene which justifies, while it surpasses, the poetical creations of the "Arabian Nights." "A sparry roof worked by the living waters," says the author of "Notes on Naples," "spreads, like a pavilion, its low wide arches on every hand; cells, and shelves, and adamantine balls, bluer than the blue heaven you have left and they will never see, are above you, and beneath, and far within, and all around; silent, too, as sleep, except for the infant echoes of the rippling water, and the light drip at intervals of the suspended oar. The waves, which are the cavern's pavement, are like the turquoise stone, as delicate, but more luminous, and transparent as light, as they undulate around in their soft hues, suffusing the sunken rock, the submarine wall, and the arched roof above you fretted with its stalactites. A colour as of violet is in the air, and in the vault's more distant depths there is a purple like the starry night. Nay, the very fish among the broken rocks below your keel seem blue as the bird's wing. This *Grotta Azzurra* is a hall for a sea-god, where Tethys might repose her limbs in sultry noon, or the translated Glaucus, enamoured of his Nereid, make his home. The horizontal space of the

cave may be that of a cathedral. It requires to be stated that this magical colouring is produced — so it obviously appeared to me at least — by the sun's rays inter-penetrating the sea, and entering the grot reflected and refracted through the water, for the aperture extends far down into the side of the rock. The light seemed little diminished, and the colours not at all impaired, when the part of the orifice above the water was filled by the boat. They told us this grotto was a recent discovery. It may be; but Addison described one marvellously like it 140 years ago; and if this be new, I wonder what has been done with the old one."

The common story alluded to in the latter part of this quotation is, that the grotto was unknown till the year 1822, when it was discovered by two Englishmen who were bathing on the coast, or, as the Capriotes assert, by a fisherman of the island, called Ferrara. It is quite possible that the grotto may have been forgotten for a few generations, at a time when travellers were not so numerous as they are now, and when the natural wonders which surround them were little known or appreciated by the Neapolitans themselves. It is also possible that it may have been re-discovered in 1822; but there is ample evidence that it was known, not only when Addison visited Italy at the commencement of the last century, but as far back as 1605, when Capaccio published his great work, the "*Historia Napolitana*," in which it is distinctly mentioned and described. The length of the grotto, which is elliptical in form, is 165 English feet; the breadth, in the widest part, is about 100 feet; the height of the vault is about 40 feet in the highest part; the depth of water is about 8 fathoms. About the middle of the grotto, on the right side, is a kind of landing-place, leading to a subterranean passage with broken steps, and closed at the extremity by a square stone, beyond which no attempt has been made to trace it. Mangoni, who was the first in our time to publish a scientific account of the grotto, supposes that

this passage communicated with some ancient villa on the heights above, and that the grotto was then used either as a bathing-place or as a place of embarkation. This conjecture derives confirmation from the fact that the earthquakes and convulsions of eighteen centuries are quite sufficient to account for the subsidence of the land which has evidently taken place on the shores of the island, and by which the entrance of the cavern has been made much lower than it must have been in Roman times. If this subsidence should continue at Capri as it does undoubtedly on both coasts of the Sorrentine Promontory, the grotto will eventually become inaccessible; but, on the other hand, there is an equal possibility that the island may be again upraised like the coast of Pozzuoli.

During the war with Napoleon, Capri was one of the few spots of Italian territory on which the British flag was temporarily planted. In May, 1806, while the city of Naples was celebrating with illuminations and festivities the proclamation of Joseph Bonaparte as king of the Two Sicilies, Sir Sidney Smith, after a slight resistance on the part of the French, took possession of Capri in the name of King Ferdinand. Sir John Stuart, then commanding in Sicily, placed in it a small garrison, consisting of five companies of Corsican Rangers and nine artillerymen, under the command of Colonel (afterwards Sir Hudson) Lowe. After the battle of Maida the Corsican force was increased to 684 men, but only the artillerymen and some of the officers were English. There was at this time no military work on the island, and consequently for two years Colonel Lowe had to employ his small force in fortifying it as well as his limited resources would allow. In August, 1808, on Murat taking possession of his kingdom, Sir John Stuart strengthened the garrison with the Malta regiment, of 669 men, under Major Hamill, whose ability and zeal by no means compensated for their want of discipline. To this regiment was confided the defence of Anacapri, hitherto considered the

least accessible portion of the island. On the 4th of October a combined French and Neapolitan expedition, under the command of General Lamarque, attacked the island in three divisions, two of which were directed against the two landing-places, and the third against the rocky coast of Anacapri. The assaults of the first two divisions were feigned; the last, and apparently the most hopeless, was the real one. There is good reason for believing that the Maltese had been tampered with; for, in spite of the efforts and example of Major Hamill, who suffered himself to be bayoneted rather than surrender, they offered scarcely any resistance to the invaders, who, mounting the precipices by the aid of scaling-ladders, established themselves on the table-land of Anacapri. On the following day the Maltese surrendered.

By this conduct of the Maltese and other casualties, Colonel Lowe's force was reduced to about 770 men, but such was his confidence in the fidelity of his Corsicans that he peremptorily refused General Lamarque's summons to surrender. The French, who had descended the steps of Anacapri, now opened a fire on the town and castle, a position which both Sir John Moore and Sir Charles Pasley had pronounced incapable of resisting cannon. In spite of this disadvantage, Colonel Lowe and his little garrison gallantly sustained a siege of 10 days, during which the Sicilian squadron which had been sent to assist him, for reasons which were never satisfactorily explained, kept at so great a distance from the island, that they failed to prevent the enemy from landing his reinforcements. On the evening of the 15th, General Lamarque, having made a practicable breach, sent a flag of truce, with a note calling upon Colonel Lowe to spare the inhabitants the horrors of an assault, and expressing his conviction that "he had made a defence which did honour to his courage and abilities." On the 16th, at General Lamarque's request, Colonel Lowe had an interview with him, when the

general expressed his astonishment that Colonel Lowe had so long persisted in maintaining a post which was untenable against cannon. He demanded an immediate surrender, and that the whole garrison should become prisoners of war, except the Colonel himself and his officers, who were to be allowed to retire to Sicily. Colonel Lowe refused to make any distinction between his officers and men, or to admit the term "prisoners of war" into the convention, declaring that he would rather meet the assault. On the next day he sent to General Lamarque the terms on which he would surrender. These terms were accepted by the French commander, but Murat afterwards refused to ratify them, and ordered the General to demand the return of the ratification. This demand was of course refused, and General Lamarque having, on his own responsibility, renewed the ratification, Col. Lowe and his little force marched out of the Castle on the 20th, with flags flying and band playing, and embarked in the Ambuscade frigate for Sicily.

We have already mentioned the red wine of Capri, called the "vino Tiberiano." The island produces also several delicious fruits, and oil which rivals that of Vico. Its quails, which were so much esteemed by the epicures of ancient Rome, still supply the Neapolitan markets in such abundance that they constitute the chief source from which the bishop derives his revenue. The population of the island is 6000 souls, of whom 4000 are settled in the district of Capri, and 2000 in the district of Anacapri. With few exceptions the inhabitants are all agriculturists and fishermen.

NAPLES TO AMALFI.

One of the most agreeable excursions which the traveller can make in the neighbourhood of Naples is that to Amalfi, whether it be visited by itself, or in combination with other well known scenes of the Sorrentine Promontory and the Gulf of Salerno, such as Castellammare, Sorrento, Salerno, and Pæstum. Down to the year

1852, from whatever point this excursion was commenced, it was necessary to terminate it on horseback or on donkeys, by water or on foot, for such was the position of Amalfi, that it was quite impossible for any carriage to approach it. The new coast-road, however, from Vietri to Amalfi, which has recently been opened, has made this deficiency a matter of history.

From *Naples* there are two routes for the choice of the traveller, if he wish to proceed to Amalfi direct: 1. By the first he will take the railway to Nocera, where he may hire a carriage to La Cava, visit the monastery, and proceed thence through the Val' Arsiccia to *Vietri*, and by the beautiful coast-road we have mentioned through *Cetara*, *Majori*, and *Minori* to Amalfi, visiting *Ravello* on his way, if he does not intend to return by the same road.

2. By the second route, the traveller will take the railway to Nocera, whence a mountain road, commenced by Murat, and practicable for horses or donkeys, leads over the western ridge of *Monte Sant' Angelo*, the noble mountain which, by its height of 5000 feet, and by the magnificence of its outline, ranks as the "monarch" of all the mountains of the Bay of Naples. The road crosses it by the castle, called the *Torre di Chiunzo*, which guards the pass on the Nocera side, and looks down upon the plain which witnessed the death of *Teias* and the extinction of the Gothic kingdom. From this castle, which was built by *Raimondo Orsini*, Prince of Salerno, in the reign of *Alfonso I.* of Aragon, the road proceeds through *Capitagnano*, into the picturesque valley of *Tramonti*, and descends the left bank of the torrent which flows through it, to *Majori* on the Gulf of Salerno, where it falls into the new carriage-road along the coast from *Vietri* to Amalfi.

From *Sorrento* there are two other modes of reaching Amalfi, the first being by land the whole way, the second partly by land and partly by water, the land journey in both cases being performed on horses or donkeys. 1. The first route lies over the moun-

tains on the north-east of the Piano, through Santa Maria Castello to *Agerola*, of which a description will be found in our account of the Contorni of Amalfi, distant about 6 hours; the ride from Agerola to Amalfi is about $3\frac{1}{2}$ hours.

2. The second is a ride of about an hour to that part of the *Conti delle Fontenelle*, where the descent to the *Scaricatojo* begins. From that point a steep, but well-constructed staircase, the descent of which will occupy nearly another hour, leads to the little landing-place which bears the name of *Scaricatojo*, or the wharf, and is situated about midway between the *Punta Germano* and the *Punta Fornillo*, which bounds the little Bay of Positano on the west. It is distant about 6 miles from Sorrento. Before the traveller undertakes this route, he should send orders from Sorrento overnight for a boat to be in attendance; and in like manner, on returning from Salerno or Amalfi, he should send directions to the landlord of the hotel of Sorrento to have donkeys waiting his arrival at the summit of the stair. From the *Scaricatojo* a four-oared boat, for which the charge is $1\frac{1}{2}$ piastre, will reach Amalfi in $2\frac{1}{2}$ hours. The ride from Sorrento becomes magnificent as soon as the high ground is reached at the extremity of the Piano, and the descent of the mountain on the eastern side is full of wild grandeur, particularly in those parts which command the Islands of the Syrens and the distant sweep of the Gulf of Salerno. Nor is it the scenery alone which makes it interesting. The shrubs in all parts of this district are principally evergreen, so that the general want of wood is less felt than it would be otherwise; the myrtle is seen mingled with the arbutus, the daphne, and the lentiscus; the carouba tree, with its dark ash-like foliage and its grotesque fruit-pods, is everywhere a striking object; and the wild palm gives diversity to a surface, on which not a blade of corn is ever visible. The vegetation, also, which nature has spread beneath our feet is infinitely varied, and adds greatly to the charms of these mountain rambles. The slopes,

fragrant with wild thyme and other odoriferous plants, are frequently studded with the squill, the crocus, and the cyclamen, while the wild strawberry, the violet, and the primrose, are seen nestling in the rocky nooks. Between the *Scaricatojo* and Amalfi the boat passes under a range of mountains rising above the Gulf to the height of from 4000 to 5000 feet, every ledge covered with houses and vineyards, every broader crag with a town, every cove and beach of shingle occupied by the boats and nets of fishermen, and every promontory made picturesque by the ruins of a martello tower. The town of Positano, perched on a pinnacle of rock, is one of the most striking objects in the passage. Further eastward, clustered together above the *Punta di Vettica*, are the towns of *Vettica Maggiore* and *Praiano*. Beyond them are *Furore* and *Conca*, the latter situated on the neck of the peninsular promontory which bears the name of *Punta di Conca*. On the higher hills behind are *S. Lazzaro* and *Agerola*. Beyond the *Punta di Conca* are *Vettica Minore*, *Lone* and *Pastena*; the lofty mountains which back Amalfi on the north are crowned by the towns of *Scala* and *Ravello*. The whole coast is celebrated for its coral fisheries. We must add, however, that although this route of the *Scaricatojo* is the shortest and the easiest in fine weather, it is intolerable in rain or wind.

From *Castellammare* the excursion to Amalfi may be made either by the high road through *Nocera* and *La Cava*, or by the mountain route, on horses or on foot. The latter occupies about $4\frac{1}{2}$ hours, or even less; we have ourselves accomplished it easily under 4 hours, descending the mountains on the Salerno side on foot. In consequence of the steepness of these mountains, the journey from *Castellammare* to Amalfi occupies less time than the return from Amalfi to *Castellammare*, which requires nearly 5 hours. The route lies through the village of *Piemonte*, over the northern flanks of *Monte Sant' Angelo*, — not the mountain of that name which forms so grand an object from *Nocera* and *Pompeii*, but a mountain

which lies S. E. of Castellammare, about midway between it and the Punta di Conca, and therefore about midway between the gulfs of Naples and Salerno. It is distinguished from the other by the name of Sant' Angelo *a-tre-pizzi*, from the three peaks which make it so conspicuous an object from all parts of the surrounding country. The two mountains which thus bear the name of Sant' Angelo, with the lofty chain of hills between them, constitute the district to which the Romans gave the name of "Mons Lactarius," an appellation which it still justifies by the excellence of its pasturage, and the richness of its milk. The road, after leaving Piemonte, winds by the beds of torrents round some beautiful dells as it approaches the higher ranges of the mountain, which, though bare and wild as when Salvator Rosa dwelt among its fastnesses and immortalised the robber-bands who gave him hospitality, commands a succession of panoramas of vast extent, incessantly changing with every turn and elevation of the path, and rendered more impressive by the savage solitude which reigns around. The view from the summit of the Pass is extremely grand, the soft beauty of the two bays contrasting finely with the wildness of the mountain. The descent on the Amalfi side passes through scenery scarcely less remarkable in character, winding down to the sea through wooded ravines and over mountain torrents, dashing from an immense height into the Gulf of Salerno, beyond which the outline of the Lucanian coast is seen stretching away into the distance as far as Cape Licosa.

As we approach Amalfi, a pathway diverges from the main road to the suppressed monastery of the *Cappuccini*, situated considerably above the town, and for some years past converted into an inn for the accommodation of travellers. It is supplied with clean rooms, good beds, and very tolerable fare; the charge for each person is from 7 to 10 carlini a day. The *Monastery*, which still retains its cloister and arcades, was founded and dedicated to St. Peter in

1212, by Cardinal Pietro Capuano, for the Cistercians of Fossanova, and was richly endowed by the Emperor Frederick II. The Cistercians abandoned it after having held it for more than 200 years, during which it was governed by many celebrated abbots, including the famous Gregory of Florence, the friend and counsellor of King Robert the Wise. The building, thus deserted for upwards of a century, was fast falling into ruin, when the citizens of Amalfi, in 1583, restored and conferred it on the Capuchins, who retained it until its final suppression in 1815. Their name lingers on the spot, and will doubtless long survive any name which may be given to it as a mere hotel. The cloisters are still perfect, and are very interesting as an example of the Italian cloisters of the 13th century. The arcades rest on more than 100 dwarf coupled columns; the arches are pointed, as are also the interlaced mouldings, which are generally semi-circular in our English cathedrals, each moulding intersecting four others, and thereby forming six lancet arches. The path from the convent to the town dips rapidly as it descends, and is supported in many parts by arches; in one place it passes close to one of the vast caverns which are of such frequent occurrence among the mountains of this coast.

There is another inn in the town itself, called the *Albergo della Luna*, which is well placed, and gradually improving in convenience and comfort.

AMALFI.

Amalfi is one of those places whose characteristic features are better understood from the rudest drawing than from the most minute description. Encircled and crowned by mountains, at the mouth of a deep gorge from which a torrent dashes into the gulf below, its position is in all respects unique. Its churches, towers, and arcaded houses, grouped together in picturesque irregularity, are backed by precipices of wild magnificence, while the effect of the combination is heightened by that magic colouring which belongs to the atmosphere of Southern

Italy. Surely in no other nook of the earth's surface can the eye of man look upon a scene of more glorious beauty.

The interest of Amalfi, so far as it is independent of the charm of its natural scenery, is entirely mediæval. It had no existence in classical times, and the magnificence of its then unpeopled coasts was unknown to the Greek or the Latin poets. Its history therefore is less mixed with poetry and fable than that of any other town in the neighbourhood of Naples.

According to the chronicle preserved in the library of the Theatines at Naples, under the name of the "*Cronica Amalfitana*," a part of which was published by Muratori, it appears that it was founded by a colony of Roman patricians, who, having left Rome to follow Constantine to Byzantium on the removal of the seat of empire in the 4th century, were wrecked on the coast of Illyricum, whence they migrated to the Gulf of Policastro, and there built or reoccupied a city called Melfa, on the river which still very nearly retains the name, on the eastern side of the Punta di Palinuro. Driven shortly afterwards from that settlement by the Saracens, they migrated to Eboli, and at last removed for greater security to this inaccessible coast, taking up their position at Scala, among the mountains, which were then occupied only by a few shepherds, the descendants of the ancient Picentini. From this point they gradually descended to the coast, and gave to the city which they erected there the name of *Amalfi*, in remembrance of their first home on the shores of the Mediterranean. The colony was soon afterwards increased by the arrival of other families from Rome, who were induced to emigrate partly by the accounts which they received from the first adventurers, and partly by the invasion of the Goths, who were not slow in taking advantage of that disorganisation of society which prevailed at Rome after it had once ceased to be the seat of empire.

The founders of Amalfi, from the earliest period of its history, placed it

under the protection of the Eastern Emperors, and obtained from them the privilege of erecting it into a Republic, governed by a Prefect of their own choice, who in later times was dignified by the title of Count, and still later by that of Doge. The increase of the population soon led to an extension of territory beyond the valley in which the first colony had settled, and accordingly we find that when the Republic had attained the height of its power, its limits extended on the east as far as Cetara, beyond the Capo d'Orso, on the north as far as the towns of Gragnano and Lettere on the northern flanks of Monte Sant' Angelo, and on the west as far down the coast as the Islands of the Syrens. This fact will serve to explain the remarkable predominance of the Latin language which is still observable in the dialect of the peasantry of this district.

So rapid had been the increase of the Republic, that in the time of Porphyry it was classed as the fifth city of the kingdom, Capua being the first, Naples the second, Benevento the third, and Gaeta the fourth. In the 9th century, when Sicardo, Prince of Salerno, in his passion for enriching the Lombard capital, Benevento, with the relics of saints, had stolen the body of St. Januarius from Naples, and that of St. Bartholomew from Lipari, he suddenly attacked Amalfi with which he was at the time allied, for the purpose of obtaining possession of the body of St. Trofimena. Not content with plundering the city of this relic, he carried off the inhabitants also, and retained them as prisoners at Salerno until his murder by the people of Benevento and the dissensions which occurred at the election of his successor enabled them to escape. Before, however, they quitted Salerno, the Amalfitans pillaged the town in revenge for their captivity, and destroyed many of its churches and palaces by fire. Before the close of this century Amalfi was surrounded by walls and towers extending far up the valley; it coined its own money; it had its arsenal, its theatre, and other public edifices; its

Counts had become Doges; and its See had been erected into an Archbishopric. Its history under the Doges is an epitome of the petty wars which the princes of Salerno, Benevento, Capua, and Amalfi waged against each other, and against their common enemies the Saracens, — wars in which Amalfi was sometimes allied with the duchy of Naples, and sometimes with the principality of Salerno, and in which the Republic obtained from Leo IV. the title of "Defender of the Faith" for its services against the infidels. More important events were brought about at the close of the 11th century, by the arrival of a band of Norman crusaders, who had taken their passage in the Amalfi cruisers on their return from the Holy Land, and were hospitably entertained by the Doge of the Republic and by his ally the Prince of Salerno. During their stay, the Normans rendered effectual service to their hosts by aiding in repelling an attack of the Saracens, a service more dangerous to the State than to themselves, for it gave them a hold on the affections of the people, and disclosed at once the strength and the weakness of the governments which accepted it. Other events having occurred which exhibited the whole of Southern Italy divided into petty principalities each jealous of the other, the Normans, on their return, kindled by their descriptions that spirit of enterprise, which soon made the names of the sons of Tancred of Hauteville familiar on the plains of Apulia and among the cities of the southern coast.

At this time Amalfi boasted of a population of 50,000 souls, while that of its dependent territory is said to have been not less than ten times that amount. The barrenness of this territory, which still obliges the town to obtain its supplies of corn from Salerno, compelled the inhabitants, from the earliest period of their history, to depend on commerce as their chief means of support; and so great was the success of their commercial enterprise, that when Robert Guiscard entered Italy, they had their factories at Jerusalem,

at Alexandria, at Bagdad, at Tunis, at Cyprus, and at Constantinople, and possessed their separate quarters and streets in almost every port with which they traded. At Jerusalem they had built a church and convent for the use of the pilgrims who visited the Holy Land previous to the Crusades, and with the sanction of the Caliph of Egypt, had founded the hospital which led to the establishment of the Knights Hospitalers of St. John, that illustrious order which afterwards became so famous under the title of the "Knights of Malta." At home they had raised their little state to the rank of the first naval power in Europe, and had asserted the independence of the seas against the rising power of the Turks. They had preserved for all time, as the greatest monument of their eastern commerce, the earliest known MS. of the "Pandects of Justinian," that renowned Digest of judicial decisions which Tribonian compiled in the year 529 by order of the emperor, and of which all other copies now extant are transcripts. They had laid down for the guidance of their own Court of Admiralty those bases of maritime law which, under the name of the "Tabula Amalphitana," had entirely supplanted the "Lex Rhodia" hitherto in use and incorporated by the Romans in their codes. They had brought from the Holy Land a knowledge of the compass which the crusaders had found in familiar use among the Saracens; and though, as we shall hereafter show, their claim to its discovery is not borne out by an appeal to facts, it is quite possible that they improved the instrument and promoted its use among European nations for the purposes of navigation.

A state which had rendered such services to civilization, and which had so justly earned the title of "the Athens of the Middle Ages," could not fail to command the respect of Robert Guiscard, with whom its merchants had long maintained friendly relations in the ports of Apulia. Accordingly when it was oppressed by the tyranny of Gisulfo of Salerno, the Republic

obtained the aid of the Norman chief-tain, who expelled the Lombard prince from its territory, and fortified Amalfi with four castles. In 1075, on the expulsion of Gisulfo from his capital, Guiscard annexed the lordships of Amalfi and Salerno to his own dukedom of Apulia, conceding however to the Amalfitans the privilege of garrisoning the forts which he had erected for them. His son and successor, Roger Borsa, treated the Republic with less respect. He seized the city in 1089, and retained it till 1096 when the citizens successfully asserted their independence. Roger being determined to reduce it to obedience, summoned his elder brother Bohemond and his uncle Count Roger of Sicily to his aid, promising to the latter half the territory of the republic if he enabled him to subdue it. Count Roger answered the appeal by sending a powerful fleet containing 20,000 Saracens from Sicily, while Duke Roger himself brought a considerable force from Apulia and Calabria, part of which was commanded by Bohemond. The Amalfitans defended themselves gallantly against this overpowering force, and the siege would have been long protracted if Bohemond had not abandoned his share in the enterprise to join the first crusade with his nephew Tancred, whose achievements were destined in later times to inspire the muse of Tasso. Count Roger's Christian forces, fired by this example, determined to go also to the Holy Land and raised the siege, leaving Duke Roger to return to Apulia without humbling Amalfi. Four years afterwards he again besieged the city with greater success, and was finally acknowledged as sovereign. In 1127, Amalfi also acknowledged Roger II., but after the "great Count" had been proclaimed king of the Two Sicilies by the parliament of Salerno, he resolved to suppress the small republics, or at all events to bring them under his authority. He accordingly required the citizens of Amalfi to surrender their fortresses, and on his demand being answered by a firm refusal to part with a privilege granted by his illustrious

uncle, he sent his high admiral George of Antioch with a powerful fleet, to attack the city by sea and land. In this war the Amalfitans saw Ravello, Scala, the Islands of the Syrens, and their other dependent castles fall in succession under the power of the besiegers. At length, on the king appearing before the city in person in 1131, they capitulated. The fortresses were given up unconditionally, and Roger entered Amalfi as a conqueror, the citizens, however, reserving to themselves the right of continuing to govern the State by their own magistrates and laws. Four years afterwards, having been driven from Italy by the loss of the battle of Scafati, Roger returned with a strong armament to attack Naples, relying on the assistance of his Amalfitan allies. In the meantime, the Neapolitans had summoned the Pisans to their aid, and had found them only too ready to engage in an enterprise which might enable them to cripple their commercial rivals in the gulf of Salerno. The ships of Amalfi had joined the royal fleet in the harbours of Sicily, and her troops were encamped under the standard of Roger at Aversa, little imagining that, by leaving their city unprotected, they were exposing it to destruction at the hands of the great naval power of Tuscany, of whose presence in the waters of Naples they had no suspicion. The Pisans, taking advantage of their absence, attacked and sacked Amalfi, with the towns of Scala and Ravello. King Roger and the Amalfitan army broke up the camp at Aversa as soon as they heard of this disaster, and marching over Monte Sant' Angelo by paths known only to themselves, fell upon the Pisans as they were besieging the castle of Fratta near Ravello, took many of them prisoners, and compelled the rest to fly to their ships, leaving one of their consuls dead upon the mountains and the other a prisoner in the hands of the Amalfitans. The fleet from Sicily arrived in the gulf at the same time, and destroyed many of the Pisan ships before they could escape to Naples. Those, however, which succeeded in

escaping, carried with them as their prize the most cherished treasure of the Republic, the "Pandects of Justinian." This precious codex was never recovered by Amalfi. The Pisans retained possession of it for nearly 300 years, when Guido Capponi, the Florentine captain, captured it from them and carried it in triumph to Florence, where it is still preserved as one of the treasures of the Laurentian library.

The Pisans, eager to avenge the repulse they had sustained, returned in 1137 with a fleet of 100 ships; but Amalfi and Atrani being either unprepared to offer an effectual resistance to such a force, or having lost the patriotic spirit which animated the Republic in former times, descended to the humiliation of purchasing a peace without striking a blow. Ravello, however, and Scala with its suburb of Scalella, refused to surrender upon such terms, but after a brief defence they were taken by storm and pillaged by the invaders. Well may the illustrious Abbot of Clairvaux express his astonishment at the success of the Pisans in this campaign. "Nonne hi sunt," says St. Bernard in one of his letters to the Emperor Lothaire, written immediately after the event, "qui etiam, quod pene incredibile dictu est, uno impetu suo expugnaverunt Amalphiam, Rebellum, Scalam, et Atturinam, civitates utique, opulentissimas et munitissimas, omnibus qui antehac tentaverunt, usque ad hunc temporis, ut aiunt, inexpugnabiles." From this disaster, involving the loss not only of many of its liberties, but of the *prestige* derived from its maritime supremacy, the Republic of Amalfi never recovered. The Norman king soon found a wider field for his ambition than the petty principalities and republics of this coast; and what the Pisans had spared was soon destroyed by a more resistless enemy. As early as the 13th century the subsidence of the land, of which the shores of the Gulf of Salerno bear as striking evidence as those of the Bay of Naples, had laid the greater part of the lower town under water, and the great storm and inundation of 1343, which Petrarch has de-

scribed in one of his letters, completed the work of destruction, engulfing even the beach which then existed between Amalfi and Atrani. This catastrophe will explain the fact that Amalfi has now no trace of its ancient quays and arsenals, and scarcely any fragment of its walls. The only tower which remains is that on the Monte Aureo, a massive round tower, flanked with bastions and turreted, and having no means of entrance but from above. The Monastery of SS. Trinità was built upon the ruins of the mint of the Republic, and the church of Santa Maria Maggiore upon those of the theatre, — the only public edifices of which even the site is now remembered.

Under the dynasties of Anjou and Aragon, the feudal title of Duke of Amalfi was enjoyed by several distinguished families, among which may be mentioned those of Sanseverino, Colonna, Orsini, d'Este, and Piccolomini. The latter possessed it for more than a century, and then sold it to the princes of Stigliano, from whom, in 1584, the Amalfitans purchased the fief and placed it under the crown. In 1642, Philip II. again conferred the title on the Piccolomini family, by elevating to that rank the Marshal Count Ottavio Piccolomini as a reward for his military services; but the citizens having protested, their claim was recognised and the grant recalled.

At the present time, the population of the town, including that of its dependent villages, is about 6400 souls, — a remarkable contrast to the 50,000 of whom it boasted in the 12th century when it was pillaged by the Pisans. The little torrent, called the Canneto, is the chief source of its modern prosperity, supplying the motive power of its paper mills, its iron works, and its factories of soap and macaroni, the latter of which is celebrated not only throughout the kingdom of the Two Sicilies, but is exported to France, to the Levant, and to South America. There are 16 paper mills, 15 macaroni mills, 7 soap factories, and 2 foundries of iron, which is imported from Elba chiefly in Amalfi vessels. In spite of

these evidences of industrial occupation the town is full of beggars.

The *Cathedral*, dedicated to St. Andrew the Apostle, whose body reposes in the crypt beneath it, although it has suffered greatly from modern alterations and enlargements, is a very interesting example of the Lombardo-Saracenic, or as it is sometimes called, the Romanesque style, which the Normans introduced into Europe after their conquest of Sicily. In front of the edifice is a broad portico, whose arches rest on columns of different orders and proportions, which, like the architraves, have evidently been taken from ancient temples. The bronze doors of the principal entrance, which are supposed to date from the year 1000 and to be the work of Byzantine artists, furnished the model for those of the Monastery of Monte Casino, which is said to have been rebuilt from the designs of Amalfitan architects. They bear two inscriptions, in silver letters, recording their erection by Pantaleone di Mauro in honour of St. Andrew, and for the redemption of his own soul. The upper inscription is "Hoc opus Andreæ memorie consistit, effectum Pantaleonis his honore suorum studiis, ut pro gestis succedat gratia culpis." The lower is as follows:—"Hoc opus fieri jussit pro redemptione animæ suæ Pantaleo filius Mauri de Pantaleone de Mauro de Maurone Comite." The interior consists of a nave and three aisles; there was originally a fourth, but it has disappeared amidst the frequent changes to which the building has been subjected. The nave, with its antique marble columns, its mosaic arabesques, and its richly carved and gilded roof, was reduced to its present form in the beginning of the last century, when the whole church was remodelled and redecorated by the Archbishop Michele Bologna, whose services are duly recorded in an inscription of great length in one of the aisles. An antique porphyry vase, remarkable both for its size and for the beauty of the material, serves as the baptismal font. Near it are the remains of two ancient sarcophagi with bas-reliefs of considerable interest, but greatly

mutilated. One of them, now built into the wall, is a representation of the Rape of Proserpine. On the other is a relief which was supposed by the older antiquaries to represent the Marriage of Peleus and Thetis in the presence of the gods, but which the more recent writers on archaeology have endeavoured to identify with the story of Mars and Rhea Sylvia, the mother of Romulus and Remus. A third sarcophagus records the name of Fabricius Rufus, "homo verus, certus, optimus." Below the cathedral is the crypt, or the "Succorpo," containing the *Body of St. Andrew*, which was brought from Constantinople, with an immense number of other relics, by Cardinal Capuano, after he had effected the reconciliation of the Greek and Latin churches at the beginning of the 18th century. The acquisition of such a relic soon made Amalfi a place of pilgrimage. In 1218 the tomb was visited by S. Francesco d'Assisi; in 1262 by Pope Urban IV.; in 1354 by Santa Brigida, on her return from Jerusalem, by Queen Joanna I., and by her husband, Louis of Taranto; and in 1466 by Pius II. (Piccolomini), during whose pontificate the head of the apostle was enclosed in a silver bust and removed by Cardinal Bessarion to Rome, where it is still preserved among the relics of the Vatican. The same of the apostle's tomb was materially augmented at the commencement of the 14th century, by the discovery that the oily matter which was said to have exuded from his body at Patras, the scene of his crucifixion, had again made its appearance at Amalfi. This substance, under the name of the *Manna of St. Andrew*, became, like that of St. Nicholas at Bari, a source of great profit to the church, and long enjoyed a high reputation in all parts of Southern Europe for its miraculous powers in the cure of disease; and even as late as 1544 it had the credit of dispersing the Turkish fleet under Heyradin Barbarossa! It has been commemorated by Tasso in a well-known passage:—

"Vide in sembianza placida e tranquilla,
Il Divo, che di manna Amalfi instilla."
Il Goffredo, II. 82.

Among the numerous other relics brought by Cardinal Capuano from Constantinople, and still preserved with extraordinary veneration in the cathedral, we may mention a portion of the True Cross, a thorn from the Crown of Thorns, the bodies of SS. Cosmo and Damiano, of St. Vitus and of St. Macarius, the heads of St. Pancras, St. James the Less, and St. Basil, the arm of St. George, the hand of St. Philip the Apostle, two bones of Zachariah, the father of the Baptist, and some bones of the Innocents!

The colossal bronze statue of the apostle was presented to the cathedral by Philip II. (Philip III. of Spain); it bears the name of the sculptor, Michaelangelo Naccarino, of Florence. The crypt, as we are told by the Latin inscription, was restored and decorated by the first three viceroys of this sovereign, Don Fernandez Ruiz de Castro, Count de Lemos; Don Juan Alfonso Pimentel d'Errera, Count de Benevente; and Don Pedro Fernandez de Castro, Count de Lemos, the nephew of the Duke of Lerma. The altar was designed by Domenico Fontana. The tall and massive *Campanile* of the cathedral, with its four stories, three of which are square and the fourth round, capped by a cupola, and decorated with columns and four little towers with mosaics, was built, according to the inscription, in 1276, by the Archbishop Filippo Augustariccio, who also furnished it with bells. If the present peal be the same as those presented by the Archbishop, they are very nearly the oldest in Italy.

The other churches present nothing to call for observation, except the sarcophagi of Roman workmanship which are preserved in some of them. One of these sarcophagi is in the church of the SS. Trinità, another in the church of S. Iago, another in that of S. Lorenzo, another in that of S. Niccolò de' Cittadini, and another in the Crociferi.

In the gorge which leads to the paper mill, every plateau is covered with ruins of mediæval buildings, some of which are erroneously called Roman by the ciceroni. Half way up the moun-

tain is the building called the *House of Masaniello*, who is erroneously supposed to have been born here in 1622. There is no doubt that his father, Cicco Aniello, was a native of the town, but the claim of Amalfi to the distinction of being the birthplace of the great demagogue is entirely disproved by the register of baptisms in the church of S. Caterina, in the Piazza del Mercato at Naples. In this document the name of Tommaso Aniello, the son of Cicco d'Amalfi and of Antonia Gargano, "of the Vico Rotto" (di Lavinajo), a small street adjoining the Piazza, appears among the baptisms of the 29th of June, 1620. The register of marriages in the same church records the marriage of Cicco d'Amalfi and Antonia Gargano, on the 18th of February of the same year, a remarkable date, as showing that Masaniello was born four months and ten days after his mother's marriage, and at the same time explaining the term "bastard," which was applied to him by the royalist historians of his insurrection.

The claim of Amalfi to the honour of being the birthplace of the discoverer of the *Mariner's Compass* does not rest on any stronger grounds than does that of its having given birth to Masaniello. In both cases local partiality, subsequent to the events themselves, has asserted the claim without offering the slightest proof that it had any foundation beyond a mere tradition. The date assigned by the Neapolitan writers to this discovery is the year 1302, in the reign of Charles II. of Anjou, in whose honour they assert that the inventor introduced the well-known ornament of the *fleur de lis*, which the compass has retained to the present day. Of the inventor himself the Italian writers do not pretend to know more than the mere name, and even upon this point they manifest so great a discrepancy that some give his Christian name as Giovanni, and others as Flavio, while his surname is variously given as Gioja, Gira, Giri, and Gisa. Not a trace exists of any fact which can throw light on his history or his pursuits, and there is not

even a tradition as to the place of his burial. So little in fact is known of him or of his family, that some advocates of his claim are constrained to meet the doubt which has been expressed whether such a name ever existed at Amalfi, by advancing, as evidence, the circumstance that in some monastic deed, of the date of 1630, Angiola Gioja is mentioned as a nun in one of the convents. Others adduce, as a proof of the alleged discovery that a compass is borne on the city arms, and on those of the province of Principato Citra, but we have no authentic account of the true blazonry of these arms, or of the period when they were granted; and if they have not been altered, as some suppose, to square with the popular tradition, there is little to be proved by an *ex-post-facto* argument founded upon an heraldic question, which, to say the least, is doubtful. Others, in their anxiety to establish the claim of Amalfi, have lost sight of the alleged date of Gioja's discovery, and have contended that the cross of the compass was emblazoned on the Amalfitan standard during the crusades, and was subsequently adopted as the banner of the Knights Hospitalers! Amidst these numerous conjectures, we look in vain for any contemporary record of Gioja or his discovery. The oldest writer who mentions Amalfi as having first given the "use of the magnet" to sailors, is Antonio Beccadelli of Palermo, better known as Panormita, who says, in one of his poems, written a hundred years later than the date assigned to the discovery of Gioja: —

"Prima dedit nautis usum magnetis Amalphis,
Vexillum Solymis, militiæque typum."

Pontanus, the poet, who wrote about the same time, perpetuated the tradition by giving to Amalfi the epithet "magnetica;" and the poet Lauro, at a later period, asserted its authenticity in a more peremptory manner by describing the city as

"*Inventrix præclara fuit magnetis Amalphis.*"

With the light which Klaproth has thrown upon the origin of the com-

pass, in his well-known letter to Baron Humboldt, it would be superfluous, at the present day, to enter into an argument to show how little weight attaches to such testimonies as those which we have just quoted. Still more superfluous would it be to multiply details in proof of the fact that the Chinese had the instrument in common use for many centuries previous to our era, for the purpose of traversing the deserts in the interior of China in their chariots, and that in the Tsin dynasty, which extended from 265 to 419 of our era, their ships were directed by the needle. Nor would such details be suited to the character of this work. It will be sufficient for our purpose to state that, not only are these facts established by the researches of Klaproth, but it appears from an Arabic MS. in the Royal Library at Paris, which he quotes, that even the Arabs had the compass in common use in the seas of Syria when that MS. was written in 1242, and that they made use of it during the writer's voyage in one of their vessels from Syria to Alexandria. With regard to its introduction into Europe, we have ample evidence that it took place long before that period claimed by Amalfi for its discovery. Passing over the well-known MS. poem by Guyot de Provins, of the date of 1190, in the Paris Library, from which the allusion to "la maniere," or "la manette," has been quoted by most writers on the history of magnetism, we may observe that Riccioli the mathematician asserts that the French navigators, as early as the reign of St. Louis, commonly used the "water compass," a magnetised needle sustained by tubes on the surface of a basin of water. The reign of St. Louis extended from 1226 to 1270, the latter being 32 years earlier than the reputed discovery of Gioja. Cardinal de Vitri, also, another Italian authority, who was Bishop of Jerusalem during the fourth crusade, which commenced in 1203, just a century earlier than the date of Gioja, distinctly states in his "*Historia Orientalis*," that the compass was in familiar use

among the Saracens in his time, and describes it in terms which prove that it was altogether a novelty to himself. The Leyden MS. of Adsiger, which Professor Libri regards as an abstract of a more complete MS. in the Paris Library, may also be mentioned as describing the variation of the needle and the use of the compass in Europe, in 1269, for land-travelling, precisely as the Chinese employed it ages before. Finally, Brunetto Latini, the master of Dante, in his celebrated "*Trésor*," written during his exile at Paris, describes the use of the magnetic needle by the navigators of Europe. We are not aware of the precise year in which the *Trésor* was written, but Latini died in 1294, eight years before the date assigned to the discovery of Gioja. It is unnecessary to dwell on the obvious fact that although the descriptions we have quoted establish the use of the compass in navigation in the European seas before the middle of the 13th century, it is more than probable that it was in use long before any one of these descriptions was written. To apply these remarks to Amalfi, we would suggest that as the Arabs must have derived their knowledge of the instrument from the Chinese during the early voyages of the latter to the Red Sea and the Persian Gulf, so the Saracens may be presumed to have communicated it to the Europeans during the crusades; and as Amalfi had more extensive relations with the Holy Land at that period than any other naval power of Europe, it is natural to suppose that her navigators were not slow in availing themselves of the knowledge thus acquired. And although we regard of the claim of Flavio Gioja to the honour of an independent discovery of the compass as altogether without proof, we fully admit the probability that the Amalfitans improved the instrument and promoted its general use among the seamen of Southern Europe.

Amalfi has five *casali* or villages dependent on it,—Pogerola, Pastina, Lone, Vettica Minore, and Tovere, all

lying west of the town towards the Punta di Conca. The district in which they are situated is rich in vineyards, olive groves, and fruit trees of various kinds, including the chesnut, the almond, the mulberry, the medlar, the manna ash, the carouba, and the service-tree; while the coast abounds with the aloe and the prickly pear, the *cactus opuntia* of Linnæus. The casale of Pogerola has a small manufactory of iron nails; the church of the Madonna della Grazia contains a cinerary urn, as does also the church of S. Marina; in the latter it is used for holy water. At Pastina, the church of S. Maria dell' Assunta contains two cinerary urns, one of which is double. Lone and Vettica Minore are almost united to Pastina, but are nearer the coast. A short distance inland, on the high hill behind Vettica Minore, surrounded by woods, is the deserted hermitage of *Cuospito*, with a grotto near it, which is said to have been once used by Pope Sixtus IV. as a place of refuge. Tovere, situated further west, is the last of the five villages; in the pavement of the church are three sepulchral slabs which mark the graves of ecclesiastics, the oldest bearing the date of 1453.

TOWNS OF THE COSTIERA D'AMALFI.

In the neighbourhood of Amalfi are 13 small towns or *comuni*, which are well worthy of a visit, some on account of their picturesque position, and others for their historical or artistic interest. Six of these towns lie on the west of the Amalfi valley, viz. Conca, Furore, Prajano, Vettica Maggiore, Positano, and Agerola; seven are on the east of the valley, viz. Atrani, Scala, Ravello, Minori, Majori, Cetara, and Tramonti, the latter, as its name imports, situated among the high mountains almost due north of Majori, and not far from the summit of Monte Sant' Angelo.

I. *Western Costiera*.—The first town of the western district is

CONCA.

Conca, formerly called Consa, is prettily situated on the neck of the

promontory to which it gives name, and which is so narrow near the town as to be almost isolated. The population of Conca does not exceed 1300 souls, and yet it is one of the most industrious little ports in the Gulf of Salerno. Its merchants have nearly all the foreign trade of the coast in their hands, their ships being frequently seen in the ports of the Levant and even in those of the United States.

FURORE.

This small but very curious town, with a population of only 800 souls, is situated between Conca and Prajano, on an almost inaccessible precipice, in one of the wildest positions of this coast. It is said to derive its name from the noise made by the roaring of the waves in stormy weather. Two of its churches contain antique cinerary urns. The church of S. Elia has a painting of the Virgin with S. Elias and S. Bartholomew, on panel, said to be the work of the Byzantine school.

PRAJANO.

This town is now united to Vettica Maggiore. They have between them a population of 1100 souls, and are so beautifully placed amidst vineyards and olive groves, and in so pleasant and healthy a spot, that a local proverb declares that those who wish to be strong and hale must pass their mornings at Vettica and their evenings at Prajano. Both places, however, unlike most of the other towns on this coast, suffer from a deficiency of water in hot summers. The church, dedicated to St. Luke, contains a few pictures, two relics of great local celebrity, the arm and knee of St. Luke, and a bust of the evangelist in silver.

VETTICA MAGGIORE.

This town is so called to distinguish it from the smaller Vettica, which is one of the dependent hamlets of Amalfi. It not only adjoins Prajano, as we have already mentioned, but is united to it for municipal and ecclesiastical purposes. The church, dedicated to S. Gennaro, contains a picture of the

Holy Family by Zingaro (Solario), and some works by Bernardo Lama. The suppressed monastery of S. Maria de Grastia, situated on the higher slopes of Monte Cerasuolo, is celebrated for its garden and for the extraordinary view which it commands, ranging from Capri and Punta della Campanella on the west, to Punta di Licosa and the mountains beyond it on the east. The sea for some distance round Punta di Vettica abounds in coral of large size, but the inhabitants of these towns are content with their manufactory of cotton thread, and leave the more profitable coral fishery almost wholly in the hands of the boatmen of Torre del Greco. The depth of water round the point is from 10 to 19 fathoms, but it increases so rapidly that there are upwards of 200 fathoms at the distance of 400 yards from the rock called the Scoglio dell' Isca.

POSITANO.

This singular town, built on the summit of a rocky hill, is the chief town of the Circondario, which embraces Prajano, Vettica, and Furore, and has a population of nearly 3000 souls, including its dependent villages. It is, however, by far a more pleasing object from the sea, or from a distance, than when it is entered. Under the house of Anjou it was a place of considerable maritime importance, and was so warmly attached to that dynasty, that it contributed numerous galleys to the fleets of Charles I. and his successors. In the final struggle of Conradin, which ended in the battle of Tagliacozzo, the Pisan fleet, which espoused his cause, attacked Positano as one of the strongholds of the Angiovine party, sacked the town, and destroyed its ships. It is now nothing more than a poor fishing village, without the industry or enterprise which give life to Conca and Amalfi. It disputes, however, with the latter the honour of being the birthplace of Flavio Gioja. The church of S. Maria dell' Assunta contains a singular bas-relief of a sea monster, with the head and fore-legs of a wolf and the tail of

a sea-serpent, in the act of swallowing a fish. Under the coils of the tail a wolf is galloping along the bottom of the sea, which is indicated by the introduction of several fish swimming around the monster. This sculpture, which is undoubtedly antique, is supposed to have been taken from some temple in the neighbourhood, dedicated to Neptune, from whose Greek name, Poseidon, many of the Neapolitan antiquarians derive the name of the modern town. The wolf is still common in the hills of this district, particularly in the high ridge beyond the hamlet of *Monte Pertuso*, and in the range of *Monte S. Angelo a-tre-pizzi*, which divides the "Costiera" of Amalfi from the territory of Castellammare.

AGEROLA.

This mountain town of 3600 souls, in the circondario of Amalfi, occupies the loftiest position of all the towns and villages of this coast. It is picturesquely built on a small plateau below the eastern slopes of the *Monte S. Angelo a-tre-pizzi*, which we have just mentioned, and which we have more fully noticed in our sketch of the ride from Sorrento to Amalfi. Agerola is a very cold place in winter, of which indeed we see a proof in the logs of wood and branches of trees with which the inhabitants cover the roofs of their houses, as a protection against the snow. It has five dependent hamlets or *casali*, which are scattered over the mountains in different directions. On the N.E. is *Campora*, in whose churches are some pictures by *Andrea Malinconico*, the pupil of *Stanzioni*, and by *Michele Regolia (Siciliano)*, the pupil of *Corenzio*. The other *casali* of *Ponte*, *Bomerano*, *Pianillo*, and *S. Lazzaro*, contain nothing which requires notice. North of Agerola are the ruins of the *Castel di Fiso*, supposed to have been founded about the middle of the 10th century by *Mastolo I.*, Doge of Amalfi.

II. *Eastern Costiera*.—The first town which we meet with in the eastern district is

ATRANI.

This little town of 2500 souls is situated on the torrent *Dragone*, at so short a distance from the ravine of Amalfi that the two towns may be said to join at the coast line, though the deep ravines up which they run for nearly a mile are divided by a mountainous promontory, crowned by the vast ruins of the castle of *Pontone*. Atrani is so shut in by mountains that the old topographers derived its name from its position at the mouth of the dark and gloomy gorge of the *Dragone*, which supplies the motive power to its paper mills and macaroni factories. In former times it was surrounded by walls, and was united to Amalfi under the same doge and the same bishop; it is still included, like Agerola and Conca, in the circondario of Amalfi. Like that town it has suffered considerably from the encroachments of the sea. The church of *S. Salvatore di Bireto*, which, according to the inscription in Latin verse at the entrance, was the scene of the election of the Doges of Amalfi and their place of burial, has bronze doors which bear the date of 1087 and the name of *Pantaleone Viaretta*, by whom they were erected "pro mercede animæ suæ et merita S. Sebastiani martyria." The bells in the campanile are dated 1298. Within the church is a slab, built into the wall, bearing a bas-relief of a very curious and unique character. A tree, from whose summit a bird is taking flight, separates two peacocks with their wings extended: one peacock stands on the head of a man against which two Syrens are reclining their heads; the other stands on the back of a hare, which is attacked in front and in the rear by two birds of prey. Nothing is known of the history or signification of this sculpture; but its design and workmanship appear to be mediæval. Another sepulchral slab, with a female figure in the costume of the 14th century, and an inscription in Angiovine letters, records the names of the families of *Freccia* and *d'Affitto*, both of them celebrated in the history of the period; it was brought

from the ruined church of S. Eustachio at Pontone, in the territory of Scala. In the sacristy is an antique cinerary urn, resting on an inscribed pedestal. An old Saracinesque tower, which forms a conspicuous object from whatever quarter Atrani is seen, is supposed to have been erected by the Saracens who were sent here by Manfred to occupy the town during his disputes with Innocent IV. Of the presence of this foreign garrison, we have a living evidence in the features and the language of the populace.

SCALA.

This picturesque but dirty town of 1400 souls is situated on the eastern slopes of the precipitous promontory which divides the gorge of Atrani from that of Amalfi. It commands therefore the ravine of the Dragone, and is backed by the lofty ridge of Monte Cerreto. It was founded in the 4th century by the Roman immigrants who subsequently descended to the coast and built Amalfi, as we have already mentioned in our description of that city. It was formerly surrounded by walls which are said by the old topographers to have had 100 towers, and to have included within them no less than 130 churches; a statement which it would be difficult to credit, if we were not assured by a very ancient tradition that the present suburbs of Pontone and Minuto stood within the circuit of the city walls. In 1135 Scala was sacked by the Pisans during the memorable campaign which deprived Amalfi of the Pandects. Two years later, when Amalfi surrendered to the same enemies without striking a blow, the fortifications of Scala were sufficiently strong to offer resistance to the invaders; but the superior force of the Pisans enabled them to carry the place by storm, and to punish the inhabitants for their bravery by pillaging the city and its suburb of Scaletta. In 1191, according to our countryman, Roger de Hoveden, the historian of the 13th century, Scala was visited by Richard Cœur de Lion on his way to the Holy Land, to take part in the third crusade.

It was the birthplace of Geraldo, or Gerard, the first prior of the order of the Knights Hospitalers of St. John of Jerusalem, which was founded, as we have already stated, by the citizens of Amalfi. The bishopric of Scala, which was instituted in 987 by Pope John XVI., was united by Clement VIII. in 1603 to that of Ravello. The church of S. Lorenzo, or the Vesco-vado, has a subterranean crypt, containing a crucifix of local celebrity for its miraculous powers, and two tombs of some interest; the first, dated 1273, is that of Antonio Coppola, the ancestor of the Count of Sarno, who was beheaded for his participation in the conspiracy of the Barons against Ferdinand I. in 1486; the other is that of Simonetti Sannella, with the date of 1348. The picture of the Assumption is by Marco da Siena. In the sacristy is a portrait of a member of the celebrated family of d'Afflitto, said to be the descendants of S. Eustachius, who suffered martyrdom in the reign of Trajan; he is represented in the costume of a Knight Templar. The bishop's mitre, which is preserved here among a host of relics hardly less numerous than those which are exhibited at Amalfi, is a fine specimen of the goldsmith's art of the 13th century; it was presented to the citizens by Charles I. of Anjou, as an acknowledgment of their services during the African expedition of St. Louis against the Moors. The marble pulpit is the only fragment which now exists of the church of the Tutti Santi, founded and richly endowed by the Coppola family in the 14th century. The church of S. Pietro a Castagna, formerly called Canpo-leone, contains a large and very curious sepulchral slab of the 14th century, recording in Angiovine letters the names of fourteen members of the distinguished family of Trara who belonged to different religious orders. Two-thirds of the slab are occupied by the full length figures of two abbots, standing in canopied gothic niches; beneath them, at the bottom of the slab, are 12 small figures, of both sexes, arranged in rows of six each;

one of them appears to have been a Knight Templar. All the figures are in monastic costume, and have their hands crossed. The little village of *Pontone*, which, with the massive ruins of its ancient edifices, religious as well as military, forms so conspicuous an object from the sea, was called *Scaletta* in the middle ages, when it was a suburb of *Scala* and was probably included within its walls. At the same period it was celebrated for the basilica of *S. Eustachia*, which all the contemporary writers agree in describing as one of the noblest of the many sacred edifices which were erected on this promontory in the 10th century. It was fortified by walls and towers, the ruins of which remain to attest the magnificence of its plan. In the pavement of the church of *S. Giovanni* is a slab, bearing the effigy of *Filippo Spina*, one of the counsellors of *Joanna I.*, in full costume as a cavalier, with his dogs at his feet and the date 1346. The church of the *Annunziata*, which bears the name of the little hamlet of *Mixto*, contains a very curious pulpit of the 14th century, supported on four marble columns, and ornamented with vine leaves, bunches of grapes, birds, and the armorial bearings of the *Spina* family, who erected it. Nearly on the ridge of the *Monte Cerreto*, on a plateau of some extent, is the ruined hermitage of *S. Maria de' Monti*, which is frequently visited by travellers for the sake of the panoramic view which it commands. Near it is a deep natural gulf or well, called the *Megano*; it is about 25 feet in diameter, and the water at the bottom is said by tradition to communicate with a spring at *Castellammare*.

RAVELLO.

This interesting town of 1500 souls is beautifully situated on a plateau, nearly opposite *Scala*, on the eastern side of the ravine of the *Dragene* and surrounded by vineyards and gardens. It is said to have been founded in the 9th century by some of the patrician families of *Amalfi*, who had separated

themselves from the Republic, and settled in this spot. Their descendants in the 11th century placed themselves under the protection of *Robert Guiscard*, whose brother *Roger* rewarded their attachment to the Norman cause by inducing the Pope, *Victor III.*, to erect the town into a bishopric. At that time it is said to have been surrounded by walls, which included within their circuit a population of 30,000 souls, 13 churches, 4 monasteries, and numerous palaces and public buildings, not inferior in magnificence to those of *Amalfi*. The town is filled with fragments of ruins, and many of the modern houses are built with the remains of mediæval edifices. The cathedral, dedicated to *S. Pantaleone*, was founded in the 11th century by the celebrated *Niccolo Rufolo*, who was Duke of *Sora* and grand admiral under Count *Roger* of *Sicily*. The bronze doors, with their 54 squares of beautiful sculptures, were erected, as the inscription tells us, by *Sergio Muscettola* and his wife *Sigelgaita* in 1179; they are therefore 29 years later than those of *Benevento*, and 179 years later than those of *Amalfi*. In the delicacy of their workmanship, and in the taste and variety of their decorations, they are most interesting examples of art in the 12th century; the armorial bearings of many ancient families which had their origin from this neighbourhood are introduced among the ornaments. In the interior of the Cathedral is a marble pulpit, inlaid with arabesque mosaics, and supported by six spiral columns resting on the backs of lions. In the middle of the pulpit in front is a small spiral column surrounded by an eagle bearing the inscription "in principio erat verbum." The steps by which it is entered are enclosed in a marble case, also covered with mosaics; the arch of the doorway, which is quite Saracenic, is surmounted by a female bust with a crown on her head. A Latin inscription in Leonine verse records the construction of the pulpit in 1260, at the cost of *Niccolo Rufolo*, a descend-

ant of the grand admiral; the artist, as we read in another inscription, was Niccolò di Bartolommeo Fogia. Another pulpit, decorated with arabesque mosaics and dolphins, bears the name of Costantino Rogadeo, who was the 2nd bishop of Ravello: this fixes its date about the year 1180. The bishop's chair is covered with mosaics of the same character. A few sepulchral slabs, bearing the names of Rufolo, d'Afflitto, Castaldo, Rogadeo, and other families of the district, are the only other objects which call for notice, if we except the relic which makes this church the scene of an annual pilgrimage. This is a bottle of the blood of S. Pantaleone, which is believed to liquefy on the anniversary of his martyrdom, like that of S. Janarius at Naples. In this cathedral Pope Adrian IV., our countryman Nicholas Breakspeare of St. Albans, celebrated high mass in 1156, in the presence of 600 nobles of Ravello, 36 of whom were Knights Hospitalers of St. John. On the heights above Ravello, beautifully situated amidst vineyards, and approachable from Amalfi by a bridle path over the mountains between 3 and 4 miles in length, is the Palazzo Rufolo, celebrated in former times as the most magnificent palace on this coast. It is a castellated structure of imposing size, with a cloister of Saracenic arches, in two stories, and it was once surrounded by lofty and massive square towers. It was built by the illustrious family of Rufolo about the middle of the 13th century, and was probably designed by a Saracenic architect; for, from the time of Count Roger of Sicily to that of Manfred, Ravello was frequently garrisoned by Saracens, and the Rufolo family were always associated with the party who employed them. The palace was occupied at various periods by Charles II. of Anjou, by Robert the Wise, and by Pope Adrian IV. It is now the property and residence of our countryman, Mr. Francis Nevile Reid, who has shown how much can be accomplished by English taste in making the mediæval edifices of Southern Italy both comfortable and attrac-

tive. The terrace in front of the building commands a magnificent view of the Gulf of Salerno and of the coast beyond it. — On the shore below the town, not far from the little Marina of Castiglione, at a place called Marmorata, is a cavern, in which the waters which turn a paper mill have their rise. It is about 75 feet long and 15 high at the entrance, but it gradually diminishes towards the end, where the water issues from the rock in a great volume, and in one part forms a pool upwards of 20 feet in depth.

MINORI.

This industrious town of 2,500 souls, situated about midway between Ravello and Majori, occupies a beautiful position in the midst of gardens, vineyards, and olive grounds, on the eastern slopes of a valley watered by the torrent Reginnolo, whose waters turn the paper and macaroni mills. Of the latter, it has 20, a larger number than any other town of the coast; the number of its paper mills is 7. In the palmy days of Amalfitan power Minori was one of the arsenals of the Republic, whose galleys were stationed in its port then of course much larger than it is at present. The church, which has been recently rebuilt, presents nothing of any interest, except the crypt, in which is preserved the body of S. Trofimena, the possession of which was the object so much coveted during the wars between Amalfi and Sicardo Duke of Benevento in the 9th century. The oranges of Minori supply the market of the capital, and are exported as far as Genoa and Marseilles.

MAJORI.

Majori, said to have been founded in the 9th century by Sicardo Prince of Salerno, is situated on a level tract at the mouth of the valley of Tramonti, backed on the east by the ridge of Monte Falesio, which separates that valley from the Val'Arsiccia, in which La Cava is situated. The torrent Senna runs through the town and divides it into nearly equal parts, sup-

plying the motive power of 18 paper mills, of 4 macaroni mills, and of 2 factories of soap. The population of the town, with its dependent hamlets, is about 4200. The country around is one extensive orange grove. Above the town towers the old Aragonese castle of S. Nicola, with its massive walls and embattled towers, which in later times was a stronghold successively of the Sanseverini, the Colonna, and the Piccolomini. The church of S. Maria in Mare contains a bas-relief illustrating the principal events in the life of our Saviour and the Virgin; the crypt rests on 8 marble columns. The church of the suppressed monastery of S. Francesco contains the monument of the Imperato family, dated 1587, and several pictures by unknown artists, of which the Transfiguration is the best. East of the town, on the extreme southern peak of Monte Falesio, is the suppressed monastery of the *Camaldoli*, founded in 1485 by the citizens of Majori under the title of S. Maria dell' Avvocata; it is now entirely deserted, but is a conspicuous object from all parts of this coast. The women of Majori enjoy the reputation of being the most beautiful in the whole costiera of Amalfi.

About a mile S. E. of Majori is a lofty headland formed by Monte Falesio, the southern spur of Monte Sant' Angelo, and terminating in two points of which the western is called the Capo d'Orso, and the eastern the Capo del Tumolo. The Capo d'Orso is celebrated as the scene of the naval victory gained by the French fleet, commanded by Filippino Doria the nephew of the great Andrea, over the Spanish fleet of the emperor Charles V., commanded by his viceroy Don Hugo de Moncada in person. In this battle Don Hugo was killed, with several of his captains, and his body thrown into the sea. The Capo del Tumolo is remarkable only for the strong currents which are always setting round it. It is distant $3\frac{1}{2}$ miles from Salerno, and $20\frac{1}{2}$ miles from the Punta della Campanella. Beyond the Capo del Tumolo is the little hamlet of *Erchia*, a de-

pendency of Majori, and supposed to occupy the site of a temple of Hercules.

CETARA.

This romantic little village, distant about half a mile from Erchia, was in the middle ages the frontier town of the Republic of Amalfi on the Salerno side. It was the favourite haunt of the Saracens during their incursions on this coast, and in the war between the Emperor Charles V. and Henry II. of France it was depopulated by the Turkish fleet which the latter had summoned to his aid. During the war with France in 1779 it again acquired the reputation of being a nest of pirates. At present it is a mere fishing village, its inhabitants, who number about 2400 souls, being all engaged in the anchovy fisheries. The fish are salted on the spot, and are exported to all parts of Southern Italy.

TRAMONTI.

The name of this town, the last we have to describe in the Costiera d'Amalfi, sufficiently indicates its position among the mountains. It is situated about 6 miles inland from Majori in the upper part of the ravine of the Senna, on the eastern slopes of Monte Sant' Angelo. On all sides it is surrounded by hills which are studded with the thirteen villages or casali, which form its ancient territory, and with which it has a population of about 4100 souls. The names of these villages are Campinola, Capitignano, Cesarano, Corsano, S. Elia, Figlino, Geta, Novella, Paterno, Le Pietre, Polvica, Pocara, and Ponte. Tramonti itself contains little to interest the traveller. In the church of the Minori Osservanti is the tomb of Martino de Majo, bishop of Bisceglia, who came here in 1506 in his old age to expire in the town which gave him birth, and from which the illustrious family of De Majo had its origin. In the same church is the Tomb of Ambrogio Romano, Bishop of Minori, dated 1411. Between Corsano and Campinola, the two eastern villages of the *comune*, is the ruined

castle of S. Maria la Nova, built about the middle of the 15th century by Raimondo Orsini, Prince of Salerno in the reign of Alfonso I. of Aragon, to whose son and successor Ferdinand I. it afforded a secure retreat during the conspiracy of the Barons. Thirteen of its 16 towers are still entire, and their massive walls prove how completely the castle in the middle ages must have protected the head of the valley and the pass leading over Monte Sant' Angelo to Nocera. The traveller who has crossed the mountain from that point will remember that the entrance of the pass on the western side is similarly defended by the Torre di Chiunzo, erected by the same Orsini. It was by this mountain pass that Orsini's ancestor Raimondello escorted Pope Urban VI. from Nocera to Salerno, after he had extricated that fiery pontiff from the power of King Charles Durazzo, by compelling the latter to raise the siege of the citadel of Nocera in which the Pope had fortified himself. The journey over these difficult passes was chosen for security, as the Pope was in constant apprehension of being captured by the Angiovine troops. So strong indeed were his fears, and so great his suspicions of those around him that when the Bishop of Aquila, weak and suffering from the imprisonment he had undergone at Nocera, was unable to keep pace with the rest of the cavalcade, the Pope attacked him in such a paroxysm of passion that the unfortunate prelate fell dead upon the road, and Urban ordered his body to be left unburied on the mountain. The celebrated John of Procida, whose name figures so conspicuously in the history of the Sicilian Vespers, was created Marquis of Tramonti by Manfred. The climate of Tramonti like that of Agerola, is exceedingly severe in winter, and the mountains around it abound with wolves. Each of the 13 casali we have already mentioned has its separate parish church. Those of *Pocara* and *Ponte* contain each a cinerary urn, but with these exceptions, none of the villages present any thing of interest.

AMALFI TO SALERNO.

The traveller, who is desirous of visiting Salerno and Pæstum, or Salerno only from Amalfi, may do so either by land or water. In the former case he may proceed along the coast through Majori, Cetara, and Vietri, by the new carriage-road which has recently been opened, after having been for some years in progress. The road is excellent, passing along the coast of the Bay at the base of the mountains which divide the two towns. Salerno is about a mile from Vietri. By water the distance from Amalfi to Salerno is about 6 miles; a boat with 4 oars may be hired to convey a party for 2 ducats or even less. The traveller who has no time to explore the towns in the neighbourhood of Amalfi in detail, may visit Atrani and Minori as he passes. At Minori he should ascend to Ravello, by far the most interesting town in the district, for the purpose of examining the cathedral, with its bronze doors and marble pulpits of the 12th and 13th centuries. This detour would detain the boat about 2 hours. The distance of Minori to Capo d'Orso is about 3 miles; that from Capo d'Orso to Salerno is about 4 miles.

NAPLES TO NOCERA, LA CAVA, AND SALERNO.

Having described in the preceding article the mode of reaching Salerno from Amalfi, and from the eastern coast of the Sorrentine Promontory, we have now to notice the Route from Naples. In the first place, however, it is necessary to remark, that before leaving Naples the traveller must have his passport signed at the Prefecture of Police, and procure, if he travels post, the regular order for post horses.

The *Railroad* to Nocera passes through Portici, Torre del Greco, Torre dell' Annunziata, Pompeii, Scafati, Angri and Pagani, performing the distance in about an hour and a half.

The trains leave the station in the Piazza del Mercato every hour.

The *Post Road* also passes through Portici, Torre del Greco, and Torre dell' Annunziata, and is fully described as far as the latter town in the "Excursion to Castellammare and Sorrento," to which we refer the reader for the details, merely recording in this place the arrangements of the Posts, which are as follows:—

	Posts.	Miles.
Naples to Torre dell' Annunziata - - -	1½	= 10
Torre dell' Annunziata to Nocera - - -	1½	= 10
Nocera to Salerno - - -	1½	= 7
	4½	= 27

Soon after passing Torre dell' Annunziata we pass from the Terra di Lavoro into the Province of Principato Citra, and cross the bright and rapid Sarno, the Dracontio of the middle ages, at *Scafati*. This place is remarkable as the scene of two decisive battles, the first fought in 1132, between King Roger on the one hand, and the Counts of Capua and Alife and the Cardinal Crescenzo, governor of Benevento, on the other, by the loss of which the Norman prince was driven out of Italy and compelled to retire to a securer kingdom in the island of Sicily;—the second fought July 7th, 1460, between the young king Ferdinand I. of Aragon, and John Duke of Anjou, son of King René, supported by the Prince of Taranto, Jacopo Piccinino, and all the barons who espoused the Angiovine cause. Ferdinand was signally defeated. Simonetto, the papal general whom Pius II. had sent to aid him, was left dead on the field, and Ferdinand himself, with only 20 horse, escaped with difficulty to Naples. After this defeat, Ferdinand and his family were reduced to such straits that Queen Isabella walked through the streets of Naples with a box in her hand to collect from the citizens contributions for carrying on the war; and afterwards, in the disguise of a Franciscan monk,

penetrated to the enemy's camp to entreat her uncle, the Prince of Taranto, who had joined the Duke of Anjou, to embrace the cause of her husband, and "as he had made her a queen, to let her die one." On the right of the road, about midway between Scafati and Nocera is the little town of *Angri*, which gives the title of Prince to the Doria family. The soil on both sides of the road is characterised by great fertility; in many parts the cotton plant is extensively cultivated, in others the country is a continued vineyard.

It was on this plain, between the Sarno and the Monte Sant' Angelo, that the last king of the Goths, Teias, the son of Totila, fell beneath the prowess of Narses, the victorious general of Justinian, in the year 553. The fatal battle which had been preceded by a succession of combats lasting for a period of sixty days, was precipitated by the desertion of the fleet and the failure of the provisions. The Goths being then convinced that the final blow was both inevitable and hopeless, determined to dismiss their horses and die in arms. Teias, therefore, who had taken up his position on Monte Sant' Angelo, descended with his warriors to attack the Romans in the plain. "The King," says Gibbon, "marched at their head, bearing in his right hand a lance, and an ample buckler in his left; with the one he struck dead the foremost of the assailants, with the other he received the weapons which every hand was ambitious to aim against his life. After a combat of many hours, his left arm was fatigued by the weight of twelve javelins which hung from his shield. Without moving from his ground or suspending his blows, he here called aloud on his attendants for a fresh buckler, but in the moment, while his side was uncovered, it was pierced by a mortal dart. He fell: and his head, exalted on a spear, proclaimed to the nations that the Gothic kingdom was no more." The exact scene of this event was long known as a *Pizzo Aguto*, a name in which the local antiquaries recognise the corruption of the words "ad caesos Gothos."

Before reaching Nocera, we pass the village of *Pagani*, situated on the old volcanic tufa of the district, a place which has acquired some notoriety within the last 12 years, as containing the body of S. Alfonso Liguori, who was canonised in 1839 by Pope Gregory XVI. He is buried in the church of S. Michele, where his body is preserved in a glass case. In 1850, during the residence of Pius IX. at Gaeta, he paid a pilgrimage to the tomb, accompanied by the King of Naples and other members of the Royal family and several of the Cardinals, — an event which caused no little sensation at the time. The Pope ordered the glass case that contains the body to be opened, and then, kneeling beside it, after a few moments of silent prayer, kissed St. Alfonso's hand, and taking off his Pontifical ring, placed it on the finger of the saint, as a tribute of his affection and homage.

NOCERA.

This town, the proper designation of which is *Nocera de' Pagani*, in commemoration of the Saracenic garrison which occupied it in the middle ages, was known in classical times as *Nuceria*, the rival of *Pompeii*, which was besieged and captured by Hannibal. It is situated at the base of a hill crowned by its ancient and once celebrated citadel, and is surrounded by isolated hills, some of which are detached from the chain of *Monte Sant' Angelo*, while others are composed of stratified volcanic tufa corresponding with that of *Monte Somma*. The town at the present time has a population of about 5000 inhabitants, who exhibit in their features and their habits abundant evidence of their Saracenic origin. The church of the ancient Basilian Monastery of *Mater Domini* contains the tomb of ROBERT OF ANJOU, son of Charles I., and of QUEEN BEATRICE, the first wife of the same monarch. The former bears the inscription, — "*Hic requiescit Robertus Filius Caroli de Francia Regis Siciliæ, sub anno Dom. 1262.*" The tomb of Queen Beatrice has the following inscription:

— "*Hic requiescit Domina Regina Beatrix Uxor Caroli de Francia, Regis Siciliæ sub anno Dom. 1265.*" Nocera is remarkable as having been one of the colonies of Sicilian Saracens which were established in Southern Italy by the Emperor Frederick II., in spite of the opposition of the Pope. To counteract the influence of the Holy See, he transported from Palermo an army of 30,000 Mahometans, hostile to the Court of Rome and its policy, both by language and by religion. Of these Saracens, 10,000 were established at Lucera in the *Capitanata*, and 20,000 at Nocera, where they soon became the terror not only of the Sovereign Pontiff, but of the entire Guelph party throughout Italy. It was from this circumstance that the town obtained its modern name of *Nocera de' Pagani*, and that Charles of Anjou styled Manfred the "*Sultan of Nocera.*" (See *Route 62.*) Hugo, the founder of the Order of the Knights Templars, and Solimene the painter, were natives of the town; and Paulus Jovius, the historian, was made bishop of the diocese by Pope Clement VII.

The *Citadel* of Nocera has been the scene of many memorable events. *Sibylla*, the widow of Manfred, and her son Manfredino, died in its prisons soon after the battle of Benevento; and St. Louis of Anjou, the canonised son of their conqueror and persecutor, who preferred the cowl of a Franciscan to the crown of the Two Sicilies, was born within its walls. Towards the close of the 14th century it was one of the strongholds of the Angiovine party during the contest between Louis of Anjou and Charles Durazzo for the throne. It was occupied by the arrogant and impetuous Urban VI., who assembled there all his Cardinals and Court, and assumed a power superior to that of the Sovereign on whom he had himself conferred the crown. Charles Durazzo immediately besieged him with a powerful army, but the Pope, secure in his retreat, contented himself with appearing three or four times a day at the window of the castle, with bell and candle in hand, to pronounce his curse

of excommunication on the besiegers. It was during this siege that the Pope, suspecting the fidelity of some of his cardinals, caused six of them — the Cardinal Archbishops of Taranto and Corfu, the Cardinals of London, Genoa, St. Mark, and St. Adrian — to be tortured with the most revolting cruelties; the Cardinal of London being with him as the legate of Richard II. After witnessing their torture he confined them in a cistern; but reserved their lives for a still more terrible fate. As soon as he was released by Raimondello Orsini and the Genoese, who compelled the King of Naples to raise the siege, the Pope had five of the cardinals tied up in sacks and thrown into the sea; the one spared was the English legate, who was pardoned at the earnest intercession of Richard II.

A mile beyond Nocera is the ancient circular church of S. Maria Maggiore, which is supposed to have been originally an ancient temple, and to have been restored and employed as a baptistery in the early ages of Christianity. It resembles in its form S. Stefano Rotondo at Rome. The interior is damp and gloomy; its arched roof is supported by a double row of 28 columns, of different orders and different lengths, of which 5 are of oriental alabaster, and the rest mostly of precious marbles. In the centre is an octagonal basin for baptism. A great number of Roman statues was found near it in 1843.

There is a good road from Nocera to San Severino falling into the route from Avellino to Salerno. It was once the only communication between Salerno and Naples, and is still occasionally frequented. A few years ago, when the road along the sea shore between Vietri and Salerno was rendered impassable by a landslip, we were compelled to return from La Cava to Nocera, in order to proceed to Salerno by this route. It is in many parts very interesting, but longer and less beautiful than the modern road through La Cava and Vietri.

From Nocera to Salerno an extra horse is required by the tariff for every pair.

The valley widens out between Nocera and La Cava, and is diversified by hamlets, churches, villas, and ruined castles, embosomed in trees, or surrounded by vineyards and cornfields, presenting a scene of cultivation and homely beauty which will frequently remind the traveller of England, and explain the influence of the spot in forming the taste of Claude. The road passes through plantations of poplars which are topped to serve as props for vines. The numerous long narrow towers scattered over the country, having at a distance the appearance of columns, are used for catching doves. The mode of capturing the birds is peculiar to the district of La Cava, which has for ages past been celebrated for its fowlers. In every tower one or more slingers are stationed, who are warned by criers, called *gridatori*, of the approach of the flight of doves; they then throw their slings, furnished with white stones, towards those parts of the field where the nets are spread; the birds instantly follow the lure, and are captured in great numbers.

LA CAVA.

Inn: Hotel de Londres, excellent. La Cava is a flourishing town, with a population of 13,000 souls, including the adjoining and dependent villages. It consists of one long street with arcades similar to Bologna; it is a frequent resort of the Neapolitan and foreign visitors during the summer and autumn; but it is not so favourite a residence among English travellers as Vietri, Amalfi, and other places on the coast. Besides the inn we have mentioned and an abundance of taverns of inferior pretensions, several lodging houses for those who intend a longer sojourn than a passing visit, may be found at a moderate expense.

The chief interest of La Cava is the famous Benedictine Monastery, called LA TRINITÀ DELLA CAVA, one of those sanctuaries in which the ecclesiastics of the middle ages preserved the treasures of the scholar and the muniments of the historian. It was founded in 1025, by Guaimar III., the Lombard Prince

of Salerno, the grandfather of Sigelgaita the second wife of Robert Guiscard. S. Alferius was the first abbot. The road to the monastery leads through a dark forest of chesnut trees, at the extremity of which is the Monte Fenestra on which the monastery is situated, embosomed, as it were, in the wildest scenes of wood and mountain. The style of its architecture is unfortunately not in harmony with the magnificence of its position.

But its great attraction is the vast collection of **ARCHIVES**, containing 40,000 parchment rolls, and upwards of 60,000 MSS. on paper. Many of the Diplomas, which amount, with the Papal Bulls, to 1600 in number, relate to the early and mediæval history of Italy, of which various periods have as yet been imperfectly illustrated. In this respect, La Cava, like the great kindred foundation of Monte Casino, is a perfect mine of national history during at least 4 centuries; and it is much to be desired that some competent person would publish a complete analysis of its treasures,—a task which the admirable classed catalogues of Padre Rossi, the learned and indefatigable archivist, would materially facilitate. The collection commences with a diploma of the year 840, in which Radelchi, Prince of Beneventum, assigns to the Abbot of Santa Sofia some property which had been forfeited to him by a rebel. Two are diplomas of the Guaimars, princes of Salerno, with their effigies still perfect on the seals, though they date from the 9th and 11th centuries. Another, dated 1120, with a golden seal, is a diploma of King Roger of Sicily, granting to this monastery several lands in the island of Sicily, with some Saracenic and Christian slaves. Another is a diploma of Baldwin VI., King of Jerusalem, granting the freedom of navigation to the *ships* of the monastery. The Bulls date from the year 500, and include several which are inedited. The judicial documents afford a very curious insight into the domestic and social habits of the middle ages, particularly those of the Lombard period.

Among them may be mentioned the celebrated example of the “*morgengabe*” of 793, or the deed of gift, by which the husband assigned a part of his property to his wife on the morning after marriage; a curious deed of 844, by which the seducer, who was unable to pay the fine imposed on him, is handed over to the damsel as security for the payment; and the deed of conveyance by the stick (*per fustem*). In addition to these the family, municipal, and ecclesiastical registers, and other documents of a local character, are of inestimable value as illustrating the civic history and topography of the kingdom. Giannone, and other writers availed themselves largely of these materials, and Filangieri composed within the monastery his famous work on the Science of Legislation.

The *Library* was formerly rich in rare and curious MSS., but many have been stolen or dispersed. At present the collection contains about 60 MSS. ranging from the 7th to the 14th century. The “*Codex Legum Longobardorum*,” dated 1004, which contains a more complete digest of Lombard law than any other in existence, is one of its most precious treasures. The illuminated Bibles are of great beauty, and a Collection of Prayers is enriched with exquisite miniatures by Beato Angelico da Fiesole. Another treasure of great value is the MS. *Latin Vulgate*, which every biblical scholar will regard with attentive interest. It is a quarto MS. of the Old and New Testaments, of the text of St. Jerome, after the reading of Idacius Clarus (Vigilius), who was Bishop of Thapsus at the end of the 5th century. It is beautifully written on vellum, in a very small cursive character, with three columns in a page and no divisions between the words, except an occasional full point at the end of the sentences. At the suggestion of Cardinal Mai, who considered it as old as the 7th century at the latest, Leo XII. ordered an exact transcript to be made of it for the Vatican Library, where this fac-simile may now be studied by those who are unable to examine the original. The

MS. was first described by the Abbé Rozan; it has since been noticed by Cardinal Wiseman, who supposes, from the dogmatic manner in which every argument in favour of the divinity of Christ is urged by the copyist, that it was written during the Arian controversy. The copyist has introduced these arguments in marginal notes, written in an exceedingly minute character, some of them indeed so minute as to be illegible without the aid of a lens. It is not, however, in reference to the Arian controversy alone that the MS. is so interesting to biblical scholars, for it is relied upon as an authority by Cardinal Wiseman and other recent advocates of the authenticity of the celebrated verse of the First Epistle General of John, called "the verse of the three heavenly witnesses." It is almost superfluous to remind the reader that the question at issue on this verse, so learnedly argued by Professor Porson, Bishop Burgess, Bishop Turton, Professor Mill, and other English scholars, is whether the verse was ever written by the Apostle John, or whether it found its way into the MS. of the Latin Vulgate from a marginal Scholion; since it does not appear either in the text or margin of any Greek MS. down to the 16th century, and only in two of the whole 151 Greek MSS. of the Scriptures which are now known to exist. The version of La Cava, which, as we have said, is pronounced by Cardinal Mai to be of the 7th century, if not earlier, contains this disputed verse. As, however, it omits (evidently by an accident of the copyist) from the fourth verse of the context the words "*hic est victoria quæ vincit mundum*," and transfers the 8th verse before the 7th, we quote the entire passage. It will be found, of course, in our authorised version as 1 John, v. 4, 5, 6, 7, 8. *Quoniam homine quod natum est ex Deo vincit mundum. Fides nra. Quis est autem qui vincit mundum nisi qui credit quia Ihs filius Dei est. hic est qui venit per aquam et sanguinem et spm Ihs Xps. Et non in aqua solum sed in aqua et*

sanguine et spu. Spiritus est qui testificatur quia Ihs est veritas. Quia tres sunt qui testimonium dant in terra. Spiritus et aqua et sanguis. et hii humani sunt in Xpo Jhu. Et tres sunt qui testimonium dicunt in celo. Pater. verbum. et sps. et hii tres humani sunt."

To the latter verse the copyist has added the following marginal note against the Arians, "*Audiet hoc Arius et ceteri.*"—The early printed books amount to about 600. Among them is Gerson "*De Passionibus Animi*," printed at Mentz in 1467; the "*Biblia Latina Vulgata*," published by Heilbrun, at Venice, in folio, in 1467; the Editio princeps of Eusebius's "*Historia Ecclesiastica*," printed in a Gothic type, about 1470; the Editio princeps of Politian's translation of Herodian "*Historiarum de suis Temporibus, Libri viii.*," printed at Rome in 1493; the Editio princeps of Thomas à Kempis' "*De imitatione Christi*," printed by Gunther Zainer, probably about 1472, but without place or date; the folio Juvenal of 1478, and the Tibullus of 1488.

The Church of the Monastery contains the tomb of QUEEN SIBILLA, the second wife of Roger II., King of Naples and Sicily, and the sister of the Duke of Burgundy. She died at Salerno, and was buried in this sanctuary. The following is the inscription on her tomb:—"IN HOC TUMULO JACET CORPUS REGINÆ SIBILLÆ, Vxoris quondam Rogerii, Siciliæ Regis." The Church contains also the tombs of several of the Antipopes, with whose history the monastery has been singularly associated. Theodoric, the antagonist of Paschal II. (1110) died here as a simple monk: a sepulchral stone, with a mitre reversed, in the walls of the church, is supposed to mark the grave of the Antipope Burdino, Archbishop of Braga, appointed by the Emperor Henry V. in opposition to Gelasius II. under the name of Gregory VIII. (1118). Alexander III., who had three rivals to contend with, is said to have kept his third an-

tagonist, Calixtus III., a prisoner in the monastery.

The fine *Grotto* underneath the monastery, gave name to the town. Salvatore Rosa is said to have resided at La Cava, and to have embodied many of its scenes in his best pictures.

Leaving La Cava for Salerno, we descend the valley for about six miles, through exceedingly fine scenery, the road running for some distance by the side of a savage gorge, called the Val' Arsiocia, with a torrent foaming at the bottom, till it reaches Vietri, where it turns off to Salerno on the left, while the new carriage-road on the right branches from it, and runs along the coast through Cetara to Amalfi. Between La Cava and Vietri, an aqueduct crosses the ravine along its whole breadth.

Vietri is a small but delightful watering-place, of about 3000 souls, beautifully situated at the extremity of the valley, in the northern angle of the Gulf of Salerno. The road passes through the town by a long street called the Marina; in the ravine above it are many handsome villas placed amidst the most picturesque scenery of the valley, and much frequented during the summer, on account of the salubrious climate. An excellent road leads round the base of the mountain, along the coast of the gulf, to Salerno.

SALERNO.

Inns:—The Vittoria is the only good inn now accessible to travellers, the Europa, which was formerly the best, having been recently closed.

Salerno, the first resting-place of the Vetturini from Naples on the Calabrian Route, is beautifully situated at the northern extremity of the gulf to which it gives name, partly on the southern slopes of the chain of Apennines which protect it on the north and east, and partly on the skirts of the fertile but unhealthy plain which forms the curve of the gulf.

The old city is irregularly and

badly built, and its narrow and dirty streets were particularly inconvenient to visitors until the French constructed the Marina, which is about a mile in length.

Salerno is an archiepiscopal city, and the capital of Principato Citra, with a population of 12,000 souls. It confers the title of Prince on the eldest son of the King of the Two Sicilies, and is the residence of a large number of the ancient nobility of the principality. The society during the summer season is said to be agreeable, and there is a good theatre. The passing traveller, however, will not find much to interest him beyond the position of the city, and the facilities which it affords for visiting the romantic scenes for which the neighbourhood is remarkable; unless, indeed, he happens to be there during the September fair, when he will see a greater display of cattle, and a more singular collection of costumes than can be met with in any other spot at so short a distance from the capital.

The *Cathedral* alone remains to mark the importance of Salerno in the middle ages; but it has been so much altered in recent times that its characteristic architecture has been destroyed. Forsyth describes it as "a pile so antique and so modern, so repaired and rhapsodic, that it exhibits patches of every style, and is of no style itself." It was founded and dedicated to St. Matthew in 1084, by Robert Guiscard, who plundered Paestum of its bas-reliefs, its columns of verde-antique and other ornaments, in order to embellish it. Indeed, the great Norman, in his zeal for the erection of this church, did more to ruin Paestum than the tyranny of the Romans, or the attacks of the Saracens. The quadrangle is surrounded by a peristyle of ancient columns, part of the spoils of Paestum. In the centre formerly stood a granite basin, which was removed a few years ago to the Villa Reale at Naples. Round the enclosure are 14 ancient sarcophagi, converted by the Normans and their successors into Christian sepulchres. The bronze doors of the

Cathedral were erected by Landolfo Butromile, in 1099. The interior, modernised and whitewashed, is more remarkable for its Crypt and its historical tombs than for its ornaments or architecture. The TOMBS include those of many remarkable persons; among them may be mentioned SIGELGITA, the second wife of Robert Guiscard; ROGER BURSA, Duke of Apulia, their son; DUKE WILLIAM, the son of Roger Bursa, at whose death the direct line of the Norman dukes became extinct; and the canonised Pope, Gregory VII., the celebrated HILDEBRAND, who died here in 1085, the guest of Robert Guiscard who survived him only two months. The last words which the Pope uttered commemorate his long persecution by the Emperor Henry IV.: "Dilexi justitiam et odivi iniquitatem; propterea morior in exilio." His tomb was restored in 1578 by the Archbishop Colonna: on opening the vault, the body of the Pope, which had then been interred nearly 500 years, was found quite perfect, and still clothed in the pontifical robes in which it had been buried. The following is the inscription written for the tomb by Archbishop Colonna: "Gregorio VII. P. O. M. Ecclesiasticæ libertatis vindici acerrimo, assertori constantissimo, qui dum Romani Pontificis auctoritatem adversus Henrici perfidiam strenue tueretur, Salerni sancte decubuit, an. D. MLXXXV. Kal. Junii."

The two pulpits and the archbishop's throne, which are said to have been executed by order of John of Procida, are fine examples of the rich mosaic work which was introduced into Italy by Greek artists, and is so well known to those who have explored the old basilicas of Rome and Ravenna. The crypt, which is rich in ornament and mosaics, is celebrated throughout the Roman Catholic world as containing the *Body of the Evangelist St. Matthew*, which is said to have been brought here from the East in 930. It contains also the tomb of MARGARET of ANJOU, Queen of Charles Durazzo and the mother of Ladislaus and Joanna II.; whose masculine intellect enabled her

to assume the regency of the kingdom during the fatal expedition of her husband into Hungary in 1386 and during the turbulent period of her son's minority. The altar of St. Matthew and the Confessionals are the work of Domenico Fontana. The three antique sarcophagi in the church are singular ornaments for a religious edifice, and still more singular as having been converted into the tombs of Christian prelates. Two of them, which contain the bodies of two archbishops of Salerno, represent the Triumphs of Bacchus and Ariadne; the third, which now forms the base of a monument erected in the last century to an archbishop, represents the Rape of Proserpine.

There are numerous other churches in Salerno, but they contain nothing worthy of particular observation. In the Archbishop's stable are six curious columns, said to have been brought from Pæstum; but it is not known to what building they belonged.

Salerno is proved, by its coins, to have had a Phœnician origin. It became a Roman colony under the empire, and was celebrated by the Latin poets for the beauty of its situation. In the history of the middle ages, it occupies a prominent place as the only port which the Lombard princes of Benevento possessed on the southern coast of Italy, and so superior were its attractions to those of Benevento that many of these princes made it their permanent residence.

The Saracens, according to the contemporary Arabic Codex which was published at Palermo in the last century, conquered Salerno from the Lombards in 905, but were dispossessed 15 years afterwards by the Greek Emperor, who disputed the possession of Calabria with the Infidels till 952, when he consented to pay them tribute for its peaceable occupation. The Greek Governor appears, from this account, to have resided in Salerno, but the Codex makes no mention whatever of the Lombard Princes, of whom the MS. of La Cava gives an uninterrupted series, down to the middle of the 11th century, when Salerno, after a siege

of eight months, was captured from them by Robert Guiscard, who was wounded in the breast during his attack upon the citadel. From this period it became the principal seat of the Norman government on the south of the Apennines. The great Parliament of Apulian and Calabrian Barons, by which Roger II. was declared King of Naples and Sicily, was held within its walls in 1130. In 1193, during the long war between King Tancred and the Emperor Henry VI., it was sacked and destroyed by the latter as a punishment for the treachery of the citizens towards his wife Constance, the daughter of the great King Roger. Henry had left the empress at Salerno while he returned to Germany after the siege of Naples, but Tancred, taking advantage of his absence, gained so many advantages over the forces he had left behind, that the people of Salerno, in order to ingratiate themselves with the king, delivered the empress into his hands. Tancred, who was of course her nephew, immediately sent her Majesty with all honour to Germany; but the Ghibeline Emperor, while appreciating this act of magnanimity on the part of the king, punished the Salernians for their breach of faith by razing their city to the ground. The princes of the house of Suabia restored the town in the following century, during which it had the distinction of becoming the birthplace of John of Procida already mentioned, whose name figures so conspicuously in the history of the Sicilian Vespers.

The fame of Salerno in the middle ages was established chiefly by the institution of the celebrated *School of Medicine*, to which it gave its name. Petrarch calls it the "*Fons Medicinæ*," and St. Thomas Aquinas also mentions it as standing as pre-eminent in medicine as Paris was in science, or Bologna in law:—"Parisiis in scientiis, Salernum in medicina, Bononia in legibus, Aurelianum in auctoribus flourerunt." "The treasures of Grecian medicine," says Gibbon, "had been communicated to the Arabian colonies of Africa, Spain, and Sicily; and in the intercourse of peace and war, a spark

of knowledge had been kindled and cherished at Salerno, an illustrious city in which the men were honest and the women beautiful. A school, the first that arose in the darkness of Europe, was consecrated to the healing art; the conscience of monks and bishops was reconciled to that salutary and lucrative profession; and a crowd of patients of the most eminent rank and most distant climates invited or visited the physicians of Salerno. They were protected by the Norman conquerors, and Guiscard, though bred in arms, could discern the merit and value of a philosopher. After a pilgrimage of 39 years, Constantine, an African Christian, returned from Bagdad, a master of the language and learning of the Arabians, and Salerno was enriched by the practice, the lessons, and the writings of the pupil of Avicenna. The school of medicine has long slept in the name of an university; but her precepts are abridged in a string of aphorisms, bound together in the Leonine verses, or Latin rhymes, of the 12th century." These maxims of the School of Salerno were dedicated to the *Rex Anglorum* (Edward the Confessor). A witty writer has remarked, in reference to the Latin verse of this medical code, that it must have made the longest prescription ever written. As a specimen of this singular work we introduce the following eulogium of the virtues of sage tea, a remedy in which most travellers would indulge if the promises held out by this description were likely to be realised:—

"Cur moriatur homo, cui salvia crescit in horto?
Contra vim mortis non est medicamen in hortis?
Salvia salvatrix, naturæ conciliatrix,
Salvia cum ruta faciunt tibi pocula tuta."

It must not, however, be supposed that the Salernian doctors confined their prescriptions to these preparations of "simples," or that their remedies were always so watery as the preceding quotation would seem to prove. The following is of a totally different character, and was no doubt more frequently followed; it is quite homœopathic in its way, except in regard to quantity which

bears no kind of analogy to the infinitesimal doses of Hahnemann:—

" Si nocturna tibi noceat potatlo vini,
Hoc ter mane bibas iterum, et fuerit medi-
cina."

The medical school of Salerno attained its greatest celebrity in the 12th century, and its powers were not only extensive, but judiciously applied. No person was allowed to practise medicine in the kingdom who had not been examined by this college, under pain of imprisonment and confiscation of property. Proofs of legitimacy and of having studied medicine for seven years, were required from the candidates. The examination was public, and consisted of expositions of Galen, Hippocrates, and Avicenna; and after having passed the examinations, the graduate was bound to practise for one year under the direction of an experienced physician. Surgeons were obliged to attend the medical course for a year previous to examination, and no druggist was allowed to dispense medicines unless he had received a certificate of competency from the college, and had sworn to adhere to their Pharmacopœia. These regulations are exceedingly curious, considering the remote period of their enactment, and they may suggest improvements in many of the systems which exist even at the present day in the most civilized nations of Europe.

The port of Salerno was commenced in 1260, by Manfred, who commissioned John of Procida, the friend and physician of his father the Emperor Frederick II., to superintend the work. In 1318 it was enlarged and completed by King Robert the Wise, but it is now almost filled up with sand.

Many of the public buildings in Salerno are remarkable for their architecture; the Palace of the Intendente is considered one of the finest in the kingdom, "but there is," says the author of "Notes on Naples," "so classic a beauty in the aspect of this quarter of the gulf, its mountains, to an unfamiliar eye, are so redolent of Greece, its bright coves and capes, and shores are so haunted with glorious memories, that a sojourner of a few hours is too mi-

serly of time to bestow it on the city."

The lofty hill which rises immediately above the city is crowned by the extensive ruins of the *Citadel*, before which Robert Guiscard received his wound. The reader of Boccaccio will not require to be reminded that it is also the scene of the secret nuptials and tragical death of Sigismonda and Guiscardo, the one the daughter and the other the page of the Norman Tancred, — a story which has been naturalised in English literature by the poetry of Dryden.

From Salerno excursions may be made to Pæstum, Amalfi, and Sorrento. The routes by which the two latter places may be reached, has already been fully described in the introduction to our account of Amalfi. No traveller should leave Salerno without visiting Pæstum. The distance is only 28 Italian miles, and it is usually performed with post horses in 4½ hours.

NAPLES TO PÆSTUM.

"Of all the objects," says Eustace, "that lie within the compass of an Excursion from Naples, Pæstum though the most distant, is perhaps the most curious and most interesting. In scenery, without doubt, it yields, not only to Baiæ and Puteoli, but to every town in the vicinity of the crater; but in noble and well preserved monuments of antiquity, it surpasses every city in Italy, her immortal capital, Rome, alone excepted." This interesting excursion is calculated to afford the highest gratification to every class of travellers; indeed a journey to the South of Italy can hardly be considered complete if Pæstum has not been visited.

Before leaving Naples it is necessary to be provided with a passport from the Prefecture of Police, which will cost 6 carlini. The traveller who has no time to visit the interesting places which may be combined in an excursion to Pæstum, will find that the best mode of visiting it from Naples is to devote 3 days to the excursion, making Salerno the head quarters. It was formerly usual to sleep at Eboli the

first night, to visit Pæstum on the following morning, and sleep at Salerno on the second night; but very little was gained by this plan, and it was found much more convenient to make La Cava or Salerno the sleeping place for both nights. Now that the railway is open, the best mode of proceeding from Naples is to leave the city by an early train for Nocera, proceed thence by a carriage to La Cava, or to Salerno which is perhaps preferable, and sleep there on the first night: on the second day to take a carriage to Pæstum, a journey of $4\frac{1}{2}$ hours, return to Salerno and sleep there on the second night; returning on the third day to Naples by the same route, or varying it by combining the excursion with one to Amalfi and Sorrento. The cost of a carriage with 2 horses from Nocera to Salerno is 15 carlini; the cost of one from Salerno to Pæstum is from 4 to 5 ducats. By the aid of the railway it is now possible for travellers who are pressed for time, and are prepared to relinquish all chance of seeing anything by the way or of obtaining more than a brief sight of the Temples, to perform the journey in a single day, starting by the earliest train to Nocera and posting thence to Pæstum and back, taking care however to make arrangements a day or two beforehand for ensuring a fresh supply of horses on the route. Rapid as such an excursion would be, it is well known that before the railway was thought of, an English statesman despatched the journey from Naples to Pæstum and back to Naples in a single day by posting the entire distance with four horses; but his example has found few imitators, except among those travellers who have been content to examine the wonders of Southern Italy from their carriage windows.

The traveller who may prefer proceeding in a carriage from Naples to Pæstum had better hire a light calèche with 3 or 4 horses, at one of the respectable hotels in Naples; this plan is much less troublesome than posting, and fresh horses can always be procured at Salerno, if necessary. The usual

charge for a carriage with 3 horses for the journey is 5 ducats a day, exclusive of a *buonamano* of 3 ducats to the postilion for the whole excursion. The first three stages of the journey are described in the Excursion to Salerno.

The "Route" from Naples to Salerno is $4\frac{1}{2}$ posts, or about 27 Italian miles; that from Salerno through Battipaglia to Pæstum is a *cammino traverso* of $4\frac{1}{2}$ posts, about 28 Italian miles, and is performed usually in $4\frac{1}{2}$ hours with post horses. The whole distance therefore from Naples is 55 Italian miles. From Eboli to Pæstum, by Persano, there is a *cammino traverso* of 2 posts, about 14 Italian miles.

On leaving Salerno, the high-road into Calabria is followed for a few miles; it proceeds along the plain at the foot of the hills on which the picturesque casali of Giffoni, Montecorvino, and numerous smaller villages are scattered. The road crosses several streams, and passes through *Vicenza* (the old post-station, occupying the site of Picentia, the ancient capital of the Picentini) before it reaches *Battipaglia*, a small village on the *Tuscano*, where the branch road to Pæstum diverges from the high-road to Eboli. On the hills north of Battipaglia, is *Olevano*, one of the most picturesque mountain villages on this side of the chain of Apennines. The route now lies across the unhealthy plain between the *Tuscano* and the *Sele*. This river, the *Silarus* of the ancients, was formerly crossed by a bridge constructed by Murat but destroyed by the floods; it must therefore be passed in the ferry-boat, a process which often causes a detention of half an hour. When its volume and rapidity are increased by the rains, considerable inconvenience arises from the impossibility of conveying any carriage across in the boat; in this case travellers must endeavour to procure mules or a *carrettella* from the tavern at Pæstum, or walk a distance of 5 miles — an expedient which we found unavoidable at our last visit.

The *Silarus* was celebrated in ancient times for its calcareous incrustations:

"Nunc Silarum quos nutrit aquis, quo gurgite tradunt
Durilem lapidum mersis inolescere ramis."
SIL. ITAL. viii.

"In flumine Silaro ultra Surrentum, non virgulta modo immersa, verum et folia lapidescunt."—PLINY.

On the plain between Silarus and Pæstum Crassus defeated the rebel army of Spartacus. Near the banks of the river in the 15th century a battle was fought between the rebellious barons aided by the Duke of Anjou, and the Aragonese troops of Ferdinand I. under Carafa, Prince of Maddaloni, in which the latter were defeated. North of the junction of the Calore with the Sele, and lying between the two rivers, is the Royal Chase of *Persano*, backed by the imposing range of Monte Alburno. The *Caccia* is estimated at 35 miles in circumference; it contains a palace, built from the designs of the Spanish architect, Barrios, and is said to give employment to nearly 200 gamekeepers.

After passing the Sele, Capaccio is seen prettily placed on the hills to the eastward; the name is shared by two small villages, Capaccio Vecchio, and Capaccio Novo, with a population of 1900 inhabitants. The former town is nearer Pæstum, by whose inhabitants it was founded after their expulsion by the Saracens. The new town is the residence of the Bishop and Chapter of Pæstum, who still retain the title of their ancient diocese.

The plain southwards of the Sele, now tenanted by wild horses, buffaloes, pigs and sheep, guarded by dogs fiercer than those of the Roman Campagna, continues so flat and is covered with so many thickets, that the majestic Temples are scarcely seen until the traveller is close to the entrance of the ruined city. The Salsus, which formerly flowed by the walls, has been allowed to become choked with sand, and it now overruns the plain, forming stagnant pools which are the resort of numerous herds of buffaloes.

PÆSTUM.

The origin of PÆSTUM, or POSIDONIA as it was called previous to the Roman conquest, has been attributed by some antiquaries to the Phœnicians, and to

the Etruscans by others; while many have endeavoured to assign to it an origin more remote than the introduction of the arts and sciences into Greece. It is, however, quite certain that the Temples of Pæstum are not identical with any monument left by the Etruscans; and that at least one of them was not erected by any native race of Italy. The Achæan founders of Sybaris, after their expulsion from that capital, migrated across the Apennines to the Gulf of Salerno, where they either rebuilt or enlarged a city which is proved by its coins to have been then flourishing under the name of PHISTU. To this new city they gave the Greek name of *Posidonia*. This event,—which derives a material confirmation from the similarity of the coins of Sybaris and Posidonia, and from the still more important fact that the earliest coins of the Sybarite city bear the double epigraph of "Phistulis" and "Poseidon,"—must have occurred at least 600 years before the Christian era, for Posidonia was a flourishing colony when the Phœceans founded Velia in the reign of Cyrus, about 540 B.C., for Herodotus tells us that they employed a Posidonian as the architect of their city. After the defeat of Pyrrhus B.C. 273, Posidonia shared the fate of all the possessions of the Lucanians, and became a Roman colony under the name of PÆSTUM, a curious instance of the revival of the ancient name, which the Romans appear to have preferred to latinise rather than adopt the Greek name conferred upon the city by the ancestors of the colonists whom they conquered. The loss of their independence and the abolition of the Greek customs to which they were religiously attached, were so deeply felt by the Posidonians that, like the Israelites in their captivity, they annually assembled at the commemoration of one of the solemn festivals of Greece, to revive the recollection of their suppressed rites and language, to weep in common over their loss, and then to retire in silence and sadness to their homes. With so little sympathy on the part of the people with their

conquerors, it is not surprising that Pæstum soon declined in importance, and never became eminent as a Roman colony. It is indeed scarcely mentioned from this period to the era of the poets. In the time of Strabo, the atmosphere was already contaminated by malaria, and as the population diminished, the cultivated plain gradually became the seat of pestilence, and vineyards and gardens were soon changed into marsh lands. The fall of the Roman empire hastened the ruin of the city. Under the Lombards it was a mere appanage of the Duchy of Benevento, and it subsequently became an unimportant town of the Principality of Salerno. It deserves, however, honourable mention as one of the first cities in Southern Italy which embraced Christianity; and the Bishop of the district still retains the ancient title of "Vescovo di Pesto." The Saracens destroyed the city in the 9th century and drove the few remaining inhabitants from its walls. Accompanied by the bishop, they took refuge in the mountains, and there founded the town of Capaccio Vecchio. Since that time the site has remained unoccupied. The ruins of the deserted city were again plundered by Robert Guiscard, who carried away the monuments, the columns, the bas-reliefs, and other ornaments, to construct the Cathedral of Salerno, and thus did more to despoil Pæstum than all her enemies had done before him.

The *ancient Walls* of the city, built of large polyhedric masses of travertine, are still standing throughout their entire circumference. They form an irregular pentagon, nearly 3 miles in circuit, and are in many places 12 feet high. Remains of eight towers and four gateways may be traced; the eastern gateway is almost perfect, and its arch, nearly 50 feet high, is entire. Upon its keystones are the vestiges of two bas-reliefs, representing a syren and a dolphin; the style of sculpture in these reliefs has given rise to many conjectures on their origin, but they are so much defaced that it is impossible to receive them as proofs of any

hypothesis. Some remains of the *Aqueduct* which supplied the city from the neighbouring mountains may be seen within this gateway, with some fragments of the pavement of the streets. From the construction of the walls, and especially of the gateway, it is evident that they are much more recent than the temples, and some authorities are disposed to consider them as not older probably than the Roman conquest. In approaching Pæstum from Salerno, the area within its walls is entered by the northern gateway, outside which are several tombs in which Greek armour and Greek vases have been discovered. Some of the tombs still retain traces of paintings on their internal walls.

"From my youth upward have I longed to tread

This classic ground—And am I here at last?

Wandering at will through the long porticos,

And catching, as through some majestic grove,

Now the blue ocean, and now, chaos-like, Mountains and mountain-gulfs, and, halfway up,

Towns like the living rock from which they grew?

A cloudy region, black and desolate,

Where once a slave withstood a world in arms.

* * * *

'Tis said, a stranger, in the days of old,

(Some say a Dorian, some a Sybarite;

But distant things are ever lost in clouds)

'Tis said a stranger came, and, with his plough,

Traced out the site; and Posidonia rose,

Severely great, Neptune the tutelar god;

A Homer's language murmuring in her streets,

And in her haven many a mast from Tyre.

Then came another, an unbidden guest.

He knocked and entered with a train in arms;

And all was changed, her very name and language!

The Tyrian merchant, shipping at his door Ivory and gold, and silk, and frankincense, Sailed as before, but, sailing, cried 'For PÆSTUM!'

And now a Virgil, now an Ovid sung

Pæstum's twice-blowing roses; while, within,

Parents and children mourned—and, every year,

(Twas on the day of some old festival)

Met to give way to tears, and once again

Talk in the ancient tongue of days gone by.

At length an Arab climbed the battlements,

Slaying the sleepers in the dead of night;

And from all eyes the glorious vision fled!

Leaving a place lonely and dangerous,

Where whom the robber spares, a deadlier foe

Strikes at unseen—and at a time when joy

Opens the heart, when summer skies are blue,
And the clear air is soft and delicate ;
For then the demon works — then with that air
The thoughtless wretch drinks in a subtle poison
Lulling to sleep ; and when he sleeps, he dies.

But what are these still standing in the midst ?
The earth has rocked beneath ; the thunder-storm
Passed thro' and thro', and left its traces there ;
Yet still they stand as by some unknown charter !
Oh, they are Nature's own ! and, as allied
To the vast mountains and the eternal sea,
They want no written history ; theirs a voice
For ever speaking to the heart of man !"
ROGERS.

The Temples. — These magnificent ruins, the admiration of the world, are, with the exception of the Athenian temples, the most striking existing "records of the genius and taste which inspired the architects of Greece." It is remarkable that they are not even alluded to by any ancient writer, although they are doubtless the most venerable examples of classical architecture in Italy. The principal and most ancient of these temples is the middle one of the three, known as the

Temple of Neptune. — This temple, which is unquestionably coeval with the earliest period of the Grecian emigration to the South of Italy, "is perhaps," says Mr. Wilkins, "the only one which has claims to a Grecian origin. This, indeed, possesses all the grand characteristics of that pre-eminent style of architecture. Solidity, combined with simplicity and grace, distinguish it from the other buildings, which, erected in subsequent ages, when the arts had been so long on the decline, in a great degree want that chastity of design for which the early Grecian is so decidedly celebrated. . . . Low columns with a great diminution of the shafts, bold projecting capitals, a massive entablature, and triglyphs placed at the angles of the zophorus, are strong presumptive proofs of its great antiquity ; the shafts of the columns diminish in a straight line from the base to the top, although at first sight they

have the appearance of swelling in the middle. This deception is caused by the decay of the stone in the lower part of the shafts, which there has taken place in a greater degree than elsewhere. The sharp angles of the flutes are within the reach of every hand ; and as they offer little or no resistance to the attacks of wanton or incidental dilapidation, they have not failed to experience the evils to which they were exposed by their delicacy and situation."

This temple was hypæthral, or constructed with a cella open to the sky ; not a single column is wanting, and the entablature and pediments are nearly entire. The building consists of two peristyles, separated by a wall ; the outer peristyle has 6 columns in each front, and 12 in each flank exclusive of those at the angles ; upon these 36 columns rest an architrave and frieze. The stylobate is a parallelogram of 3 steps ; 5 other steps gave access to the cella, the floor of which is nearly 5 feet above the level of that of the peristyles. Part of the wall of the pro-naos, in which the staircase was inserted, is still traceable in the S. E. angle of the cella, which was separated into three divisions by stories of smaller columns divided by a simple architrave ; all the columns of the lower file (14 on each side) still remain, and 7 of the upper — 4 on the south, and 3 on the north side. The stone of which the temple is constructed is a calcareous deposit from Monte Alburno resembling the travertine of St. Peter's, and full of cylinders of vegetable substances. From the appearance of several columns, the entire edifice was covered with stucco, by which the cavities of the stone were concealed.

The measurements are thus given by Mr. Wilkins: — Length of upper step of stylobate, 195 ft. 4 in. ; breadth, 78 ft. 10 in. ; height of columns, including capitals, 28 ft. 11 in. ; diameter of columns at base, 6 ft. 10 in. ; number of flutings, 24. ; entablature, 12 ft. 2 in. Cella : length, 90 ft. ; breadth, 43 ft. 4 in. Columns of the cella : height, including capitals, 19 ft. 9 in. ; diameter at base, 4 ft. 8 in. ; number of

flutings (lower range), 20; upper range, 16. The columns of the upper range are a continuation of the lower, forming frustra of the same cone.

The Basilica.—The second temple in point of size and importance is generally called the Basilica, although it by no means corresponds with the usual construction of such an edifice. It is pseudo-dipteral (wanting the interior range of columns), and differs from every other building known, by having 9 columns in each front. Mr. Wilkins considers that this building is coeval with the Temple of Ceres; that it “altogether exhibits a departure from the simple style of ancient architecture, and is a proof of the vitiated taste of the age in which it was designed.” He refers both to a period subsequent to the Roman conquest, and regards them as a bad example of the predominance of the early Roman style over the borrowed features of the Grecian. The temple is a peristyle of 50 columns, having 9 in the fronts, and 16 in the flanks, exclusive of the angles. The interior is divided into two parts by a range of columns parallel to the sides, of which only 3 remain; the first of these is supported by 2 steps, which have been considered conclusive evidence of the existence of a cella. Of the entablature, the architrave alone remains, with some small fragments of the frieze; the pediments have altogether disappeared. Among the peculiarities of this edifice it may be mentioned that the shafts of the columns diminish from base to top in a curve; the capitals differ from those of any known temple, both in the form of the ovolo and the necking below it; the lower part of the ovolo is generally ornamented with sculpture, and the antæ of the pronaos diminish like the columns, and have a singular projecting capital. The existence of a cella, and the division of the building into two parts, are regarded as satisfactory proofs that this edifice was neither a basilica, nor an atrium, but a temple, dedicated probably to two divinities.

The following are the measure-

ments:—Length of upper step of stylobate, 179 ft. 9 in.; breadth, 80 ft.; height of columns, including capitals, 21 ft.; diameter at base, 4 ft. 9 in.; number of flutings, 20.

Temple of Vesta, sometimes called the *Temple of Ceres*.—This is the smallest temple, and the nearest to the Salerno gate. It is hexastyle peripteral; the peristyle is composed of 34 columns, of which 6 are in the fronts and 11 in the flanks, exclusive of the angles. Of the entablature, the architrave alone is entire; the western pediment remains, and part of the eastern, with a fragment of the frieze. Within the peristyle it seems to have contained an open vestibule, a cella, and a sanctuary (opisthodomus). The shafts of the columns of the peristyle diminish in a straight line; the intervals are little more than a diameter; the mouldings of the upper part, and the triglyphs, with one exception in the centre of the east front, have all disappeared in consequence of the scaling of the stone. The columns of the vestibule differ from those of the peristyle in the number of their flutings, and by having circular bases; but nothing remains of them beyond the bases of 4, and a small portion of the shafts. The walls of the cella are destroyed.

The measurements are as follows:—Length of the upper step of stylobate, 107 ft. 10 in.; breadth, 47 ft. 7 in.; height of columns, including capitals, 20 ft. 4 in.; diameter at base, 4 ft. 2 in.; number of flutings, 20.; number of flutings in columns of pronaos, 24.; supposed width of cella, 25 ft.

“On entering the walls of Pæstum,” says Forsyth, “I felt all the religion of the place; I stood as on sacred ground; I stood amazed at the long obscurity of its mighty ruins. . . . Taking into view their immemorial antiquity, their astonishing preservation, their grandeur, or rather grandiosity, their bold columnar elevation, at once massive and open, their severe simplicity of design,—that simplicity in which art generally begins, and to which, after a thousand revolutions of ornament, it again returns; taking. I

say, all into one view, I do not hesitate to call these the most impressive monuments that I ever beheld on earth."

"Approaching these temples from the solitary beach," says the author of "Notes on Naples," "their huge dusky masses standing alone amidst their mountain wilderness, without a vestige nigh of any power that could have reared them, they look absolutely supernatural. One might believe them built of more than mortal hands, by ante-Trojan shapes of giant growth, before the earth was human. Their grandeur, their gloom, their majesty—there is nothing like the scene on the wide earth. . . . And thus are preserved, for transmission to after generations, reliques of the art and refinement and civilisation of bygone times, as sublime as Homer's verse: and fitly they stand amidst Homeric scenes. The Tyrrhene waters wash their classic shores, and, blue and misty through the morning haze, lies the Syren isle of Leucosia off the Posidian point. Minerva's foreland is athwart the sea; and, if Oscan tales are sooth, the Trojan hero landed here at the Posidonian port. Below, on the mountain slope, above which the cloud and sunshine mix with the green forest on the rocky hill, near where old Silarus mingles with the sea; there the Argo disembarked her demigods, to rear their fane to the Argive goddess. Standing, then, among scenes as glorious to the mind as in themselves, imagination plunges, despite itself, through time into Homeric ages, until we half feel the old minstrel's sightless orbs shed religion over the place; the phantasy demands Homeric adjuncts to the scene; that seems real that is not; and incongruous realities are the only impertinences there. Nor did we, perhaps, deem the least of these the echoing laughter coming upon the air of our distant companions, unconsciously recalling us to the prosaic world we live in."

The Amphitheatre, &c.—Between the Temples of Neptune and Vesta, there are traces of three buildings: the eastern was probably an Amphitheatre, as its general form appears to indicate; a

little westward is a pile of ruins, with a broken entablature, capitals, and pilasters, supposed to be the remains of a Circus or *Theatre*. Between these two, marked by the inequality of the ground, are the ruins of another edifice, discovered by Cav. Bonucci in 1830, and supposed to be those of a *Roman Temple*; but they are at present too much concealed by the soil to offer sufficient materials for deciding satisfactorily on their character.

Pæstum was celebrated by the Latin poets for the beauty and fragrance of its roses, which flowered twice in the year:—

"Atque equidem, extremo ni jam sub fine
laborum
Vela traham, et terris festinem advertere
proram,
Forsitan, et pingues hortos quæ cura colendi
Ornaret, canerem, biferique rosaria Pæsti."
VIRGIL. *Georg.* iv. 115.

Propertius mentions them in a very beautiful passage, as an instance of mortality:—

"Vidi ego odorati victura rosaria Pæsti
Sub matutino cocta jacere noto."

Ovid records their freshness at sunrise from personal observation:—

"Vidi Pæstano gaudere rosaria cultu
Exoriente novo roscida Lucifero."
Idyll. xiv.

These roses, boasting an antiquity so illustrious, have not yet disappeared, and, in spite of the depredations of visitors, a few plants may still be found within the ruins of the temples, flowering regularly in May and November. Mr. Hogg states that they agree best with the *Rosa Borreri*. (Linn. Tr. vol. xii.) The violets of Pæstum were also as celebrated as its roses, but have not shown so permanent an attachment to the soil. Martial commemorates them in the same passage with the honey of Hybla:—

"Audet sacundo qui carmina mittere Nervæ,
Pallia donavit glaucina Cosme tibi.
Pæstano violas, et cana ligustra colono,
Hyblæis apibus Corsica mella dabit."
Epigr. Lib. ix. 27.

"'Tis past—the echoes of the plain are mute,
E'en to the herdsman's voice, or shepherd's
flute;

The toils of art, the charms of nature fall,
And death triumphant rides the tainted gale.
From the lone spot the trembling peasants
haste;
A wild, the garden; and the town, a waste.
But they are still the same—alike they
mock
Th' invader's menace, and the tempest's
shock.
Such, ere the world had bow'd at Cæsar's
throne
Ere yet proud Rome's all conqu'ring name
was known,
They stood—and fleeting centuries in vain
Have pour'd their fury o'er th' enduring
fane!
Such, long shall stand; proud relics of a
clime,
Where man was glorious, and his works
sublime;
While in the progress of their long decay,
Thrones sink to dust, and nations pass
away."

LORD CARLISLE.

It has been frequently stated that the ruins of Pæstum remained unknown and undiscovered until late in the last century. The absurdity of such a story may be estimated by the fact that the town of Capaccio, where the bishop and his clergy have resided since Pæstum was destroyed by the Saracens, looks down upon the Temples; they are also visible to every mariner navigating the Gulf of Salerno, and are commanded by a part of the high post-road into Calabria.

The spot where our countryman Mr. Hunt and his wife were murdered about 25 years ago, is on the road to Eboli. They had slept at that town, and his servant had placed on a table near the window the contents of Mr. Hunt's dressing case, which were mounted in silver. A girl belonging to the inn saw them, and spread the report that an English "Milor," carrying with him enormous treasures, was going to Pæstum. Eighteen men immediately set out from Eboli, to intercept this reputed spoil. Mr. and Mrs. Hunt took their luncheon in the Temples, and were returning in an open calèche, when they were stopped about a mile from Pæstum. They at once surrendered their money and watches; the brigands then demanded "Il tesoro," and Mr. Hunt, having no idea that they meant the contents of the dressing case, assured them that he had given up everything. They threatened to shoot him if he per-

sisted in concealing "Il tesoro;" upon which he told them that they dared not fire upon an Englishman. Two of them instantly fired; one ball mortally wounded Mr. Hunt, the other his wife. The brigands fled to the mountains, and the Government were anxious to hush up the affair; but the English and Russian Ministers insisted on a judicial investigation, the result of which was that 17 out of the 18 robbers were identified by a shepherd boy, who witnessed the whole affair while concealed in a thicket. These men were executed, and the 18th confessed on his death-bed.

Near the *Portus Alburnus*, at the mouth of the Silarus, was the celebrated Temple erected in honour of Juno Argiva, by Jason and the Argonauts: its situation is placed by Strabo on the left bank of the river, and on the right by Pliny; the best topographers coincide in the position assigned to it by Strabo.

THE LUCANIAN COAST.

Travellers desirous of extending their researches further south, along the classical shores of ancient Lucania, will find a new road, recently constructed for the purpose of connecting Eboli and Capaccio with Il Vallo, the chief town of the 4th distretto of Principato Citra. This will enable the traveller who may be desirous of examining the western portion of ancient Lucania, to prolong his journey from Pæstum.

The distance of Capaccio from Eboli is 14 miles, and the route from Eboli to Il Vallo is called a *cammino traverso* of 4 posts = 34 Italian miles. The road leaves the neighbourhood of the coast a few miles from Pæstum, and proceeds inland to *Prignano*, a small village of 1400 souls, including the dependent hamlet of Melito. Beyond it is *Torchiera*, a village of 800 souls, where a horse-path diverges from the main road and leads to *Agropoli*, a fishing town picturesquely situated in one of the last bays of the Gulf of Salerno; it was the retreat of the Saracens after they were driven from the Garigliano, and it supplied the forces which assailed Pæstum

and Salerno previous to the arrival of the Normans. South of it, beyond Castellabate, a village of 2300 inhabitants, is the *Punta di Licosa*, the southern promontory of the Gulf of Salerno, the Promontorium Posidium of the ancients, on which the Romans had several villas. The island off this point still retains in its modern name of Licosa, sufficient traces of its ancient name, Leucosia, so called from one of the Syrens. The country between Prignano and Vallo is thickly interspersed with villages, and is generally well clothed with timber, consisting chiefly of oaks and chesnuts.

The road, after leaving Torchiara, passes through the small village of Rotino, and crosses the Alento, the ancient Heles, called a *nobilis amnis* by Cicero; it follows its left bank for a short distance, and passes under the village of Sala di Gioj. Near this is the Monte della Stella, supposed, with great probability, to mark the site of Petilia, the capital of Lucania: on the summit several ruins are still visible.

IL VALLO, the chief town of the 4th and smallest distretto of the province, is an active agricultural town of 7500 inhabitants; but it contains little to interest the traveller except its scenery. It is about 20 miles from Paestum.

In the neighbourhood are several places of classical interest. About 2 miles from the mouth of the Alento, at the distance of 8 miles from Il-Vallo, is a lofty insulated hill, called *Castellammare della Bruca*, supposed to mark the site of the celebrated city of VELIA, a colony founded by the Phocæans after their evacuation of Corsica, about B. C. 540. It was famous for the Eleatic school of philosophy, founded there by Zeno the disciple of Parmenides. After it became a Roman colony Cicero frequently resided there, and Horace tells his friend Numenius Vala, that he was recommended by his physician to visit it or Salerno for a disorder in his eyes: —

“ Quæ sit hyems Velis, quod cœlum, Vala,
Salerni,
Quorum hominum regio, et qualis via: . . .
Major utrum populum frumenti copia pas-
cat;

Collectosne bibant imbres, puteosne perennes
Jugis aquæ: (nam vina nihil moror illius
oræ:
Rure meo possum quidvis perferre patique;
Ad mare quum veul, generosum et lene requiro,
Quod curas abigat, quod cum spe divite manet
In venas animumque meum, quod verba ministrat,
Quod me Lucanæ juvenem commandat amicæ:)
Tractus uter plures lepores, uter educet apros:
Utra magis pisces et echinos sequora cœlent;
Pinguis ut inde domum possim Phœaxque reverti:
Scribere te nobis, tibi nos accredere, par est.”

Æps. i. xv.

On the summit of the hill are extensive remains of walls, built of large polygonal masses at the base, and covered with more recent superstructures of brick: many of the bricks bear Greek characters. About 15 miles further down the coast is the celebrated promontory which still retains, as the *Punta di Palinuro*, the name of the pilot of Æneas, which the Cumæan Sibyl promised that it should eternally preserve. A ruin between Pisciotta and the promontory still bears the name of the “Sepolcro di Palinuro:”—

“ Et statuent tumulum, et tumulo solemnita
mittent:
Æternumque locus Palinuri nomen habebit.”

Æn. vi. 380.

The rivers Molpa and Mingardo fall into the sea on the eastern side of this promontory. Near the Molpa, the Melfes of Pliny, are some ruins which are supposed to mark the site of a city of the same name, founded by the Roman emigrants who were wrecked upon this coast during their voyage to Byzantium, soon after the removal of the seat of empire from Rome, and who were afterwards driven from it to the coast of Salerno, where they became the founders of Amalfi. In its neighbourhood is a cavern called *La Grotta delle Osse*, from the number of petrified bones which it contains, and which Antonini, in his great work on Lucania, regards as those of the seamen of the Roman fleet of 150 sail, which was wrecked here on its return from Africa during the consulate of Cnæus Servilius Cæpio and

Sempronius Blaesus, a.c. 254, a disaster which compelled Rome to renounce the sovereignty of the seas. Beyond the Mingardo is the small village of Camerota. Ten miles east of Camerota is the town, or rather village, of POLICASTRO, which gives name to the gulf, but has never recovered the sack which it sustained at the hands of the Turkish admiral, Heyradin Barbarossa, in 1544; it has now a population of only 700 souls. Near it the antiquaries place the site of the ancient town of Pyxus or Buxentum. S. E. of Policastro is Sapri, 8 miles distant, where extensive ruins and vestiges of a port are supposed to mark the site of the Scydros of Herodotus.

From Sapri a road falls into the Calabrian road near Lagonegro, 14 miles (See Route 50.).

NAPLES TO NOLA.—BY SARNO, PALMA, AND THE VESUVIAN VILLAGES.

The direct road to Nola is the high post-road from Naples to Avellino and Foggia, described in Route 54. The road to Nola branches off on the right between Marigliano and Cardinale.

The traveller, however, who wishes to visit Nola by skirting the base of Vesuvius, may proceed either by the north or the south side of the mountain. By the north he will diverge from the Portici road beyond the Ponte della Maddalena, and proceed by the Madonna dell' Arco, through the villages of S. Anastasia, Somma, Ottajano, and Palma, distant about 14 miles from Naples; by the south he will proceed to Torre dell' Annunziata, whence there are three roads to Palma, the first through Bosco Reale, Torcigno, S. Giuseppe (or Ottajano), and S. Gennaro; the second through Scafati; the third through Bosco Reale, and Poggiomarino. Torre dell' Annunziata is 10 miles from Naples; Scafati is 5 miles from Torre, and about 8 miles from Sarno. The road from Scafati to Sarno traverses the plain on the left bank of the river through the villages of S. Marzano and S. Valentino, whose church is remarkable for its clustered cupolas, resembling a Turkish mosque.

8 m. Sarno, a fine but unhealthy town, with a population of 11,000 souls, including the suburbs of Episcopia and Borgo. It is remarkable as the place where Walter de Brienne, the son-in-law of Tancred, died a prisoner in 1205, from the wounds received in his expedition against the young Emperor Frederick II. Between it and Palma are the remains of the Roman aqueduct which supplied Naples and Misenum with the waters of the Sabato, a stream which rises among the mountains of Avellino, and falls into the Calore near Benevento.

4 m. Palma, prettily situated on a hill exactly opposite to Ottajano, on the lower slopes of Vesuvius. It is remarkable only for its feudal mansion belonging to the King of Naples, situated below a wooded hill, on which are the ruins of an extensive castle of gothic architecture.

The route from Torre dell' Annunziata through the large village of Poggiomarino, though shorter than the former, is less agreeable in consequence of the deep sand which covers the plain on this side of Vesuvius; it joins the former road at Palma, at the distance of about 10 miles from Torre.

4 m. NOLA, an episcopal city, of 9600 souls, situated in the open plain, and still retaining the name and site of one of the most ancient cities of Campania, famous for the resistance offered by its strong fortress to Hannibal after the battle of Cannæ, and as the place where Augustus died, A. D. 14. This event took place, according to Tacitus, in the same house and chamber in which his father Octavius had expired. Nola has little interest for the traveller, except as the spot which has supplied the museums of Europe with one of the most valuable classes of Fictile Vases of the Archaic period. These vases, which are known by the name of Nolan-Egyptian or Phœnician, and of which there are three magnificent examples in the Museo Borbonico, resemble those of Corinth in their general character, and are supposed to have been introduced by the Corinthian potters, Eucheir and Eugrammos, who were

brought into Italy by Demaratus about 600 years before the Christian era. The material of the Nolan vase is a pale yellow clay; the figures are painted in maroon, some of the accessories are marked with a crimson pigment, the inner markings and details being frequently picked out with the point of a graver. Nola has also enriched the cabinets of numismatists with an immense quantity of coins, most of which bear the epigraph ΝΩΛΑΙΩΝ, a sufficient proof that the city was founded by a Greek colony. In the 5th century Nola became celebrated for the discovery of church bells, which are said by Polydore Vergil and others to have been invented by Paulinus, bishop of the city. From this circumstance the church bell is supposed to have acquired the names of *Nola* and *Campana* in low Latin, the latter derived of course from the province of Campania, in which the city is situated. We must not omit to record that Nola was the birth-place of Giordano Bruno, the Dominican philosopher, who fled to England after he had become dissatisfied with his own church, and afterwards to Helmstadt, where he was protected by the Duke of Brunswick. On his return to Italy he was arrested at Padua, and burnt at the stake at Rome, in 1600, on the charge of heresy and atheism. Two of his works, including his very rare Satire on Mythology, entitled "Spaccio della Bestia Trionfante," were dedicated to Sir Philip Sidney.

VESUVIUS.

The ascent of Vesuvius is usually commenced from Resina, the village which adjoins Portici on the east; but on some occasions, when the lava takes the course of the Bosco Reale, as it did in the great eruption of 1850, the ascent from Torre dell' Annunziata is preferred, as affording a finer view of the current. Resina is about 5 miles from Naples. The traveller may proceed to it either by the railway or by a private carriage. The latter is the best mode, as the railway station at

Resina is inconveniently situated at a distance from the town, and is infested by self-called guides, pretended mineral dealers, and padroni of horses and mules, who are most importunate in their offers of services, which are too frequently both dear and worthless. A carriage with two horses will convey the traveller from Naples to Resina, for 6 carlini, in less than an hour. At Resina there are several guides who let horses and chairs for the ascent; but, to avoid imposition, the traveller should endeavour to secure the services of Vincenzo Gozzolino, the only guide who has any scientific knowledge of the mountain, and who has had the advantage of attending Baron Humboldt, M. Von Buch, M. Abich, Dr. Daubeny, Professor Forbes, and most of the other geologists of our time. In fact, his qualifications are so well known that there are numerous imposters ready to personify him, and the only way to avoid this deception is to go direct to his residence in the main street of Resina, or to write before-hand to secure him. His charges are 12 carlini for himself; 4 carlini for each horse or donkey, 20 carlini for a carriage to convey the party to the Hermitage of S. Salvatore, to which there is an excellent road of recent construction, and 30 carlini for a portantina with 12 bearers to ascend the cone,—the latter however is required only for delicate ladies and invalids. A great coat or cloak, and a warm neckerchief, to put on as soon as the ascent is made, a strong walking stick, and stout boots, may be mentioned as the *desiderata* of the excursion. It is no longer necessary to take provisions from Naples on ordinary occasions, as supplies may always be had at the Hermitage, or from the people of Resina who follow parties with baskets of bread, eggs, wine, and fruit, on the chance of finding customers. It is different, however, during an eruption, when hundreds of people besiege the Hermitage, clamorous for refreshment. At such a time each party should take its supplies from Naples. When a stream of lava is rolling slowly down the mountain, the kettle is boiled on

its surface and the eggs are cooked in its crevices. Coins also are usually dropped into the lava, which is then detached from the mass and preserved as a reminiscence.

The drive from Resina to the Hermitage occupies about 2 hours. From that point we proceed on horses or donkeys for about half an hour further to the depression between Monte Somma and Vesuvius, known as the "Atrio del Cavallo," whence the ascent of the cone must be performed on foot. This ascent over the loose scorix generally occupies about an hour, varying of course with the state of the cone. At times it is necessary for the guides to assist the traveller, which they do by strapping a long leathern belt round his waist, and pulling him up the steep incline by main force.

VESUVIUS, the *το ὄρος Οὐεσούβιον* of Strabo, the *Vesēvūs* of the Romans, though one of the smallest, has been for many centuries one of the most active volcanos in the world. It is situated in the great plain of Campania, about midway between the Sebeto and the Sarno, and is surrounded on all sides, except the west and south, by mountains of Apennine limestone. On the west it is open to the plain of Naples, on the south its base is washed by the Mediterranean. It is about 30 miles in its extreme circumference. Within this circuit the mountain rises by a gentle elevation to what is called the first plain, which is about half a mile above the level of the sea and about 5 miles in diameter. This plain is the basis of Monte Somma, or as it was called in the last century, Monte Vecchio. Punta Nasone, the highest point of Monte Somma, according to Baron Humboldt's barometric measurement, is 3747 feet above the sea. Monte Somma extends for about 2 miles in an irregular semicircle round the north and east of what is now called Vesuvius, the two mountains being separated by the deep semicircular valley called the Atrio del Cavallo. The height of Vesuvius itself varies with the condition of the cone after the eruptions have ceased; during the last

20 years it has varied from 4200 to 3400 feet.

For more than 300 years Vesuvius has been the only crater among the volcanic group of the Bay of Naples which has been in active eruption. That group includes Ischia, Procida, the Solfatara district, Monte Nuovo, and Vesuvius; in connection with which we may mention the extinct inland craters of Rocca Monfina, Monte Volture, and the Pool of Amsanctus which lies in a direct line between Monte Volture and Vesuvius. Before the Christian era, Ischia and the Solfatara appear to have been the most recent safety valves for the whole district of Southern Italy; for although *Ætna* is known to have been in eruption nearly 500 years before the birth of Christ, Ischia and the Solfatara are the only Italian craters which are mentioned as having been active within the period of recorded history, until Vesuvius rekindled its long dormant fires in the reign of Titus. Having mentioned *Ætna*, we may here remark, in reference to the volcanic group of the island of Sicily, that Stromboli, the most northern of the Lipari islands, is the only permanently active volcano in Europe, and has been so from a period so far beyond historical record that the Greek poets called it "the lighthouse of the Tyrrhene Sea." It lies about 70 miles north of *Ætna*, about 120 miles S.E. of Vesuvius, and about the same distance S.W. of the extinct volcano of Monte Volture, between which and *Ætna* it lies almost in a direct line. Volcano, the most southern of the Liparis, is a semi-extinct crater, which has not been in eruption within the historic period, but is still active in the production of boracic acid, selenium, and sulphur. As Vesuvius belongs to the class of intermittent volcanos, we shall not further allude to Stromboli; but we shall have constant occasion to refer to *Ætna*, as illustrating the alternate action of the group of the Two Sicilies.

To understand thoroughly the geological structure of Vesuvius, and to comprehend the varied phenomena of

its eruptions, there is no mode so effectual as to trace the changes it has undergone at each eruption, and in the intervals of its activity. Those who would study the subject on the spot will still find many of the ancient lavas, the dates of which are perfectly ascertained; and those who are fortunate enough to visit Naples while an eruption is in progress will compare, with lively interest, the phenomena they may witness with the details of those which former observers have recorded. In fact, these details are the best and surest exponents of the geology of the mountain. We shall proceed therefore to collect into a connected narrative, as briefly as the subject will allow, such details of the successive eruptions as have been recorded by the ancient historians, and by the contemporary observers of later times. By this means we shall be able to take a general view of the volcanic action of the whole district, and so obviate the necessity of repetition hereafter.

Before the time of Titus, Vesuvius showed no signs of activity during the historic period, though several writers of the Augustan age, as we shall have occasion to show, were aware of its volcanic origin. There is no doubt, however, that it was active both before and after the Phœnician colonisation, for there is scarcely an ancient site in its vicinity which does not bear a Phœnician name having reference to fire. It appears indeed that that wonderful people, in all their colonies in Southern Italy, as in our own county of Cornwall, conferred upon the rivers, the mountains, the headlands, and the cities which they founded, names appropriately expressive of some local peculiarity. Thus the name of Vesuvius itself was derived from the Syriac **בֵּן שִׁירִיב** *Vo Seveer*, the place of flame; or, more literally, "in it, flame:" the name of Herculæum from **הֶרֶה קָלִיָּה** *Horoh Kalie*, "pregnant with fire;" that of Pompeii from **פִּיֵּה פִּמִּי** *Pum Peeah*, "the mouth of a burning furnace;" that of Summanus, one of the surnames of Jupiter, perpetuated by

the present Monte Somma, from **סוֹמָמָן** *Somman*, "the obscure," or "the shady;" and that of Stabiæ, from **שֶׁתֶּפֶח** *Seteph* or *Sheteph*, "the overflow," or the "inundated," a root from which, in Martorelli's opinion, the Italians have also obtained the words "stufa" and "stufajolo." From this early period, down to the establishment of the Roman domination in Campania Felix, the mountain appears to have been known as the *Mons Summanus*, and to have been crowned by a temple appropriately dedicated to Jupiter Tonans. In the "Syntagma Inscriptionum" of Reinesius, and in the Benedictine "Explication des divers Monumens" will be found inscriptions to "Jupiter Summanus;" that given by Reinesius commences "Jovi O. M. Summano. Exsuperantissimo;" and Zedler, in his great Lexicon, mentions that an inscription was found in the last century at Capua, with the words "Jovi *Vesuvio* sacrum, D.D." The classical scholar will be reminded by these facts of a beautiful passage in the "De Divinatione" of Cicero (L 10), which our space will not allow us to quote.

The ancient geographers recognised the volcanic character of Vesuvius from the analogy of its structure to that of *Ætna*, which several of them had examined. Their descriptions, therefore, though brief and often incidental, supply us with some instructive facts which will materially aid us in tracing the history of the mountain. Diodorus Siculus, who wrote in the reign of Julius Cæsar, was the first writer who described Vesuvius as volcanic. Born at Agyrium, on the very flanks of *Ætna*, he must from his earliest youth have been acquainted with the phenomena of volcanoes, especially as that mountain was twice active during the period in which he flourished. On examining Vesuvius, therefore, he found, as he tells us, many signs that it had been active in ancient times. Vitruvius, who lived in the reign of Augustus, mentions that a tradition was current in his day that the mountain had emitted flames. Strabo, who wrote a

few years later, describes it as having a truncated cone, for the most part flat, but with a barren and ashy aspect, "having cavernous hollows in its cineritious rocks, which look as if they had been acted on by fire." From these observations he inferred that the mountain had formerly been a volcano, with "craters of fire" which had become extinct from a failure of their materials. Seneca, who wrote in the time of Nero, almost repeated this opinion in the remark that Vesuvius in former times had given out more than its own volume of matter, and had furnished the channel, not the food, of the internal fire; "*in ipso monte non alimentum habet sed viam.*" Plutarch, in his Life of Crassus, written in the time of Trajan, describes Spartacus and his gladiators as having encamped in the crater and succeeded in escaping over the flanks of the mountain when they were besieged there by the Roman army under Clodius. In this description he incidentally supplies us with an interesting account of the condition of the mountain at that period. He states that the rocky concave basin on the summit, which Strabo had described as nearly flat at the bottom, was completely filled with wild vines, and that it was accessible only by one very steep and narrow passage on the side opposite to Naples. When Spartacus and his followers had entered this pass and encamped in the plain of the crater, Clodius besieged him in his retreat by occupying the pass and cutting off, as he supposed, the only means of escape. The gladiators, however, made ladders of the vine boughs, "like ship-ladders, of such a length and so strong that they reached from the top of the hill to the very bottom. With these they all descended except one, who remained to throw down their armour to his companions and then descended himself, last of all. The Romans having no suspicion of this movement, were assailed in the rear by the gladiators who had marched round the mountain, and were put to flight with the loss of their whole camp."

From these facts it is certain, inde-

pendently of geological evidence, that Monte Somma, which now forms the northern peak of the mountain, was a part of the wall of the original crater, and that the semicircular valley, called the Atrio del Cavallo, which intervenes between it and the present cone of Vesuvius, is the remains of the pass by which Spartacus penetrated into the interior. In fact, the most cursory examination of the crest of rocks comprising Monte Somma is sufficient to show that it is the segment of a circle: and it has been proved by careful measurements that this circle, if continued round the mountain, would include the whole of Vesuvius within its area, and give a centre which corresponds exactly with the site of its cone. Monte Somma, therefore, and the mountain of which it formed a part, was the Vesuvius described by the ancient geographers from the reign of Cæsar to that of Trajan. At that time, as we have already remarked, its flanks were covered with luxuriant vegetation, and Pompeii and Herculaneum were flourishing cities at its base, though they were built on streams of lava which had flowed from the mountain at some former, but unrecorded period.

"Talem dives arat Capua, et vicina Veservo
Ora jugo, et vacuis Clantius non æquus
Accurrit.
VIAO. *Georg.* li. 224.

In the 68rd year of our era, during the reign of Nero, the mountain began for the first time to give signs that the volcanic fire was returning to its ancient channel. On the 5th February the whole plain of the Sarno was convulsed by an earthquake which did great damage to all the cities in its neighbourhood, and, as Seneca records, threw down a considerable part of Pompeii and Herculaneum. In the following year another earthquake occurred, which injured Naples and threw down the theatre which Nero, who had been acting on its boards, had left only a few minutes before. These earthquakes, which were the precursors of the greatest event in the history of the mountain, continued at intervals for 16 years.

1. The 1st eruption occurred on the

24th August in the year 79, during the reign of Titus. It is memorable not only as the eruption which destroyed Pompeii and Herculaneum, and caused the death of Pliny the naturalist at Stabiae, but also as having had the good fortune to have his nephew, the younger Pliny, for its historian. In his two well-known letters to Tacitus, describing the death of his uncle, Pliny says, that about one in the afternoon his mother called the attention of his uncle, who was then stationed with the Roman fleet at Misenum, to a cloud (of vapour) which appeared over the plain of Naples, of a very unusual size as well as shape. "It was not," he says, "at that distance discernible from what mountain this cloud issued, but it was found afterwards that it had ascended from Vesuvius. I cannot give a more exact description of its figure than by likening it to that of a pine tree, for it shot up a great height in the form of a trunk, which extended itself at the top into the form of branches; occasioned, I imagine, either by a sudden gust of air which impelled it, the force of which decreased as it advanced upwards, or the cloud itself being pressed back again by its own weight, expanded in this manner; it appeared sometimes bright, and sometimes dark and spotted, as it became more or less impregnated with earth and cinders. This extraordinary phenomenon excited my uncle's philosophical curiosity to take a nearer view of it." He then proceeds to describe his uncle's embarkation in one of his light vessels, with Rectina the wife of Bassus, who had a villa at the foot of Vesuvius, and had no means of reaching it but by sea. As he approached the coast, "the cinders, which grew thicker and hotter the nearer he approached, fell into the ships, together with pumice-stones and black pieces of burning rock: they were likewise in danger not only of being aground by the sudden retreat of the sea, but also from the vast fragments which rolled down the mountain and obstructed all the shore." Finding it impossible to land under these circum-

stances, he proceeded to Stabiae, where he perished during the night in the house of his friend Pomponianus, as we have already mentioned in our account of Castellammare. (P. 222.) In the second letter, Pliny describes more minutely the phenomena which attended the eruption:—"There had been, for many days before, some shocks of an earthquake, which the less surprised us as they are extremely frequent in Campania; but they were so particularly violent that night, that they not only shook everything about us, but seemed indeed to threaten total destruction. . . . Though it was now morning, the light was exceedingly faint and languid; the buildings all around us tottered, and though we stood upon open ground, yet, as the place was narrow and confined, there was no remaining there without danger: we therefore resolved to quit the town. The people followed us in the utmost consternation; and as to a mind distracted with terror, every suggestion seems more prudent than its own, they pressed in great crowds about us in our way out. Having got to a convenient distance from the houses, we stood still, in the midst of a most dangerous and dreadful scene. The chariots which we had ordered to be drawn out, were so agitated backwards and forwards, though upon the most level ground, that we could not keep them steady, even by supporting them with large stones. The sea seemed to roll back upon itself, and to be driven from its banks by the convulsive motion of the earth; it is certain at least that the shore was considerably enlarged, and that several sea animals were left upon it. On the other side, a black and dreadful cloud, bursting with an igneous serpentine vapour, darted out a long train of fire, resembling flashes of lightning, but much larger. . . . Soon afterwards the cloud seemed to descend and cover the whole ocean; as indeed it entirely hid the island of Capreae and the promontory of Misenum. My mother strongly conjured me to make my escape, which, as I was young, I might

easily do: as for herself, she said, her age and corpulency rendered all attempts of that sort impossible. However she would willingly meet death, if she could have the satisfaction of seeing that she was not the occasion of mine. But I absolutely refused to leave her, and taking her hand I led her on: she complied with great reluctance, and not without many reproaches to herself for retarding my flight. The ashes now began to fall upon us, though in no great quantity. I turned my head, and observed behind us a thick smoke, which came rolling after us like a torrent. I proposed, while we had yet light, to turn out of the high road, lest she should be pressed to death in the dark by the crowd that followed us. We had scarce stepped out of the path, when darkness overspread us, not like that of a cloudy night, or when there is no moon, but of a room when it is shut up and all the lights are extinct. Nothing there was to be heard but the shrieks of women, the screams of children, and the cries of men; some calling for their children, others for their parents, others for their husbands, and only distinguishing each other by their voices; one lamenting his own fate, another that of his family; some wishing to die from the very fear of dying; some lifting their hands to the gods; but the greater part imagining that the last and eternal night was come which was to destroy the gods and the world together. Among these were some who augmented the real terrors by imaginary ones, and made the frightened multitude falsely believe that Misenum was actually in flames. At length a glimmering light appeared, which we imagined to be rather the forerunner of an approaching burst of flames, as in truth it was, than the return of day. However, the fire fell at a distance from us. Then again we were immersed in thick darkness, and a heavy shower of ashes rained upon us, which we were obliged every now and then to shake off, otherwise we should have been crushed and buried in the heap. . . . At last this dread-

ful darkness was dissipated by degrees, like a cloud of smoke; the real day returned, and even the sun appeared, though very faintly, and as when an eclipse is coming on. Every object which presented itself to our eyes, which were extremely weakened, seemed changed, being covered over with white ashes, as with a deep snow. We returned to Misenum, where we refreshed ourselves as well as we could, and passed an anxious night between hope and fear—though indeed with a much larger share of the latter, for the earthquake still continued, while several enthusiasts ran up and down, heightening their own and their friends' calamities by terrible predictions." This description is not only interesting in itself, but is valuable as affording the evidence of an eye-witness as to the nature of the eruption. On this point the statement of Pliny is entirely confirmed by scientific observations on the materials which cover the buried cities. It appears from all these testimonies that no lava flowed from the crater on this occasion, the ejections consisting solely of ashes, red-hot stones, and loose fragments of volcanic materials. Many of the stones which have been found at Pompeii are not less than 8 lbs. in weight, while those which fell upon Stabiae, about 5 miles further distant from the mountain, weigh only a few ounces. In addition to these fragmentary matters, the crater sent out enormous volumes of steam, which fell upon the country around in torrents of heated water, charged with the dry light ashes which were suspended in the air. This water, as it reached the soil, carried with it in its course the cinders which had fallen, and thus deluged Pompeii and Herculaneum, as we shall hereafter see, with a soft, pasty, volcanic mud or alluvium, which penetrated into places which neither scorise nor stones could have reached, and did far more damage than any other product of the eruption.

"Hic est pampineis viridis modo Vesuvius umbræ,
Presserat hic madidos nobilis una lacus;
Hæc juga, quàm Nisæ colles, plus Bacchus amavit,

Hoc nuper Satyri monte dedere choros ;
 Hæc Veneris sedes, Lacedæmone gratior illi ;
 Hic locus Herculeo nomine clarus erat :
 Cuncta jacent flammis, et tristi mersa favilla,
 Nec Superi vellent hoc licuisse sibi.”
 MARTIAL, *Epig.* iv. xlv.

The effect of this eruption was to destroy the entire side of the mountain nearest to the sea, leaving, as the only remnants of the ancient crater, the little ridge on the southern flank now called La Pedamentina, and that portion of the northern wall which, under the modern name of Monte Somma, encircles about one-half of the new cone which the eruption had thrown up from the central plain, described by Strabo and by Plutarch. That cone is of course the present Vesuvius. There is reason to believe that the eruption left it much higher than it has ever been since, and, in fact, that it has been diminishing more or less down to our own time. It has, however, continued to be, with two or three exceptions, the exclusive channel of eruption, while Monte Somma, as we now see it, in all probability presents the same external features which were seen by Pliny.

2. After this great expenditure of strength, Vesuvius remained inactive for 124 years, the 2nd eruption having occurred in the year 203, during the reign of Septimius Severus. This eruption is described by Dion Cassius and by Galen, the former of whom availed himself of its occurrence to compile from the traditions of the inhabitants his well-known record of the destruction of Pompeii. From the details given of this eruption it appears that it was of the same character as the first, consisting of scorise and lapilli. It is important to remark that *Ætna*, which had been in eruption 39 years before the first outbreak of Vesuvius, remained dormant until 48 years after the second; in other words, from A. D. 40 to A. D. 251, being an interval of 201 years; while *Ischia*, which was in eruption 170 years before the first eruption of Vesuvius, was dormant until A. D. 1302, an interval of 1393 years.

3. In the year 472, after having

been tranquil for 269 years, Vesuvius was again in action. This eruption is described by Ammianus and by Procopius, who says that it covered Europe with ashes, which fell even at Constantinople and at Tripoli. It is also supposed to be the eruption which destroyed the villages which the poorer inhabitants of Herculaneum and Pompeii erected on the site of those cities after their destruction in 79.

4. The 4th eruption occurred in 512, being 40 years after the third. It is supposed to be the catastrophe described by Theodoric, king of the Goths, in his letter to Faustus, which Cassiodorus has preserved in his “*Epistolæ Varie*,” and in which the king commissions Faustus to ascertain the damage sustained by the people of Naples and Nola, and to make a proportionate reduction in the tribute payable by those cities. It is also mentioned by Sigonius and by Procopius, who says that the ashes, as in the eruption of 472, were carried as far as Tripoli.

5. After a pause of 173 years, the mountain was again in eruption in 685. We are not aware that it is described by any contemporary writer. It figures, however, conspicuously in the legends of S. Januarius, and is mentioned by Platina and other authors of the 15th and 16th century, but they do not give the authority for their statement.

6. The long interval of 308 years elapsed between the 5th and the 6th eruptions; but in the meantime *Ætna*, which had been slumbering for more than five centuries and a half, burst into activity. The eruption of *Ætna* occurred in 813; and 181 years later, in the year 993, Vesuvius was in action. This eruption is mentioned by the Benedictine Rodolph Glaber, whose Chronicle will be found in the collections of Baronius, Duchesne, and Pithou.

7. After the lapse of only 43 years, the 7th eruption occurred in 1036. It is remarkable as having been accompanied by what is supposed to have been the first ejection of lava from the cone formed in 79. There is, however, a passage in Procopius which is con-

sidered to be clearly a description of lava; and if this fact be admitted, the 4th eruption must be regarded as that which produced the first flow of lava from the crater. This 7th eruption is described in a well-known chronicle by an anonymous monk of Monte Casino, who says that the lava issued from the sides as well as from the summit of the mountain, and reached the sea. It is also worthy of remark that the monks had taken advantage of the volcanic phenomena to represent the mountain as peopled with devils, who announced the approaching death of the Prince of Capua and other enemies of the Church.

8. In 1049, 13 years later, an eruption occurred which is incidentally mentioned in the "Chronicon Cassinense" of Cardinal Leo Marsicano, Bishop of Ostia (Leo Ostiensis).

9. After a pause of 90 years, the volcano was again in action in 1139. This eruption is mentioned in the chronicle of the anonymous monk of Monte Casino already quoted, and in the curious chronicle of the 12th century written by Falco of Benevento, the secretary of Innocent II., and included by Muratori in his collection. From this period to the commencement of the 17th century, Vesuvius was only six times in action. 167 years elapsed before the occurrence of the first of these six eruptions, in 1306, making the 10th in point of time; but in this interval *Ætna*, which had again been dormant for 357 years, was three times in eruption, and the volcanic fires of the Neapolitan district again returned to their ancient channel in Ischia and the Phlegrean Fields. In the latter the *Solfatara* poured out a stream of lava in 1198, the year in which the Emperor Frederick II. succeeded to the throne of Naples, on the death of his father Henry VI.; and in 1302, during the reign of Charles II. of Anjou, *Ischia*, which had been at rest for at least 14 centuries, discharged into the sea a lava stream of great size from a new vent in the N. E. point of the island, but without producing any cone. From that period to the present, Ischia has

enjoyed uninterrupted rest; but the adjacent coast, as we shall see hereafter, was destined to become, two centuries later, the scene of one of the most memorable events in the whole history of European volcanoes.

10. The 10th eruption occurred in 1306, 4 years after that of Ischia, the interval between it and the 9th being, as we have already said, 167 years. It is described by Leandro Alberti, the Dominican, in his "Descrizione di Tutta l'Italia," printed at Bologna in 1550. After this eruption it remained dormant for another long period of 194 years; but in this interval the whole of the central and northern provinces of the kingdom, for many miles on either side of that line of volcanic action which we have already mentioned as extending from Ischia to Monte Volture, were convulsed by one of the most violent earthquakes on record. It occurred on the 5th December, 1456, in the reign of Alfonso I. of Aragon. Many churches, towers, and houses were thrown down at Naples and upwards of 20,000 persons buried in the ruins; while from Aversa and Benevento to Campobasso and Ascoli on the north, and from Avellino and Nocera to Brindisi on the south of the line, every town was more or less affected; the total loss of life amounting, it is said, to the almost incredible number of 100,000 souls. During these two centuries of inaction in Vesuvius, *Ætna* exhibited unusual activity, six eruptions of that mountain being recorded, two of which occurred in the 14th and four in the 15th century.

11. The next eruption, which occurred in 1500, is described by Ambrosio Leone of Nola, from personal observation. It appears to have been a slight eruption, leaving, however, a crater 5 miles in circumference, and 1000 paces deep. Thirty-six years afterwards, in 1536, the volcanic district west of Naples was disturbed by earthquakes, which continued with alarming frequency for two years, during which Vesuvius showed no sign of activity whatever, while *Ætna* was in, erup-

tion from 1535 to 1537. On the 29th September, 1538, after the earthquakes had convulsed the Phlegræan Fields for a day and a night, a new mountain, called *Monte Nuovo*, was thrown up in 48 hours near Pozzuoli, partly on the ancient site of the Lucrine Lake, and partly on that of the little town of Tripergola, which was buried under it. We shall not stop to describe the phenomena which accompanied this event, as they will be more properly noticed in our general account of the western district; it will be sufficient in this place to record the fact as illustrating the connection and alternate action of the volcanic group of the Two Sicilies. By this upheaval of *Monte Nuovo*, the eruptive forces of the Phlegræan Fields appear to have exhausted themselves. For more than three centuries no explosion has occurred in any part of the district, which now presents no other indications of its origin than the exhalation of gases and warm vapour from various vents hereafter to be described. The internal fires of Vesuvius appear also to have been temporarily extinguished by the same effort; for no less than 131 years elapsed from the date of the eleventh eruption before they showed any sign of having returned to their old channel. During this period of tranquillity the mountain became so covered with vegetation, that at the commencement of the 17th century Braccini found the sides of the crater, which was 5 miles in circumference, completely overgrown with brushwood and forest trees, amidst which wild boars made their coverts. At the bottom was a plain upon which cattle grazed; and in the middle of this plain, as Magliocco tells us, was a narrow ravine or fissure in the floor of the crater, through which a winding path led down for about a mile among rocks and stones to another and a larger plain, which was covered with ashes and had three small pools of warm brackish water in different parts of its surface. *Ætna*, on the contrary, exhibited, throughout the whole period, extraordinary activity; it was twice

in action between the upheaval of *Monte Nuovo* and the close of the 16th century; and six small eruptions occurred in rapid succession at the commencement of the 17th century before Vesuvius gave any visible manifestation of returning life.

12. This long inaction, the last we shall have to record, terminated suddenly on the 16th December, 1631. On that day an eruption occurred, remarkable not only as one of the greatest of modern times, but as the first since the days of Pliny which had the good fortune to obtain a contemporary historian. Giulio Cesare Braccini whom we have already mentioned, and Lanelli of Naples each made it the subject of a separate work,—the former under the title "*Dell' incendio fattosi nel Vesuvio à 16^o di Decembri, 1631*:" the latter under the title "*Incendio del Vesuvio*," both works appearing at Naples in 1632. In the same year Pietro Castelli published at Rome his account of the eruption, under the title of "*Incendio del Monte Vesuvio*." Vincenzo Crucio also, in the same city and about the same time, investigated the physical condition of the mountain and the causes of its internal fire, leaving, in his "*Vesuvius Ardens*," a striking proof of the active spirit of inquiry which had been excited by the novel phenomena of this eruption. Two years later a further proof of this was afforded by the appearance of the "*Vesuviani Incendii Historiæ*," by the Jesuit philosopher, Salvatore Varo. In the very interesting and intelligent work of Braccini, we find a description of the mountain before, during, and after the eruption. After describing what we have already stated respecting the vegetation which had clothed the mountain during the previous century, he proceeds to say that about midsummer the plain of the Sarno was convulsed by an earthquake, which occurred so repeatedly during the six following months that many persons from Naples ascended the mountain to ascertain whether any change had taken place in the interior. They found the crater so completely filled

with volcanic matter that it was no longer concave but perfectly level with its margin, while noises like the roaring of a stormy sea were heard beneath the surface, on which they could walk with impunity. This state of things continued to the 16th of December, when, at early dawn, the cone poured out from its S.W. flank a column of vapour so loaded with ashes as to have the appearance of black smoke, and which, like that observed by Pliny in 79, assumed the form of a pine tree, followed by discharges of stones and flashes of volcanic fire. The column of vapour was carried over very nearly 100 miles of country, and was charged with such an abundance of electricity, that several men and animals were killed by the *ferilli* or flashes of volcanic lightning which continually darted from it in its course. These were succeeded by a tremendous earthquake, during which the sea retired to a distance of half a mile from the shore, and then returned with such violence that it covered the land thirty paces beyond its former limit. At the same moment the summit of the cone poured out seven streams of lava, one of which took the direction of Torre dell' Annunziata, where it formed the beds which are now visible on the west of the town, another destroyed two thirds of Torre del Greco; another destroyed Resina, which had arisen on the site of Herculaneum; another destroyed the village of Granatello and part of Portici, where it flowed into the sea and formed the bed on which the Royal Palace and La Favorita, the villa of the Prince of Salerno, were subsequently built. Not less than 4000 persons are said to have perished in this catastrophe. The ashes were carried by the wind to the shores of the Adriatic, to the Greek islands, and to Constantinople; and the eruption was followed by discharges of vapour and hot water which fell in the form of torrents of rain upon the slopes of the mountain, killed great numbers of persons at Portici and Torre del Greco, and inundated the country as far as Nola and the hills

which intervene between it and Avelino. The eruption did not entirely cease till February 1632, when it was ascertained by measurement that the cone had lost so much of its height, that it was 1530 feet lower than Monte Somma. Twelve months after Vesuvius had become tranquil, *Ætna*, which had been dormant for 9 years, burst into activity; and was again active in 1645 and in 1654.

13. In July 1660, after a rest of 29 years, Vesuvius was again in eruption. From the "*Giornale del Incendio*" published by Giuseppe Carpano at Rome in the same year, it appears that the crater did not throw out any lava on this occasion, the discharge being confined to showers of ashes, which cleared out the crater to an immense depth and left its walls so precipitous that the interior was inaccessible. From the margin, however, three small orifices could be seen in action at the bottom of the gulf, corresponding precisely in their position with the three pools which had been observed by Braccini 80 years before. In 1676 also, according to Ignazio Sorrentino, the crater threw up a perpendicular column of lava like that which made the great eruption of 1779 remarkable. Although unimportant as compared with the eruptions which had preceded them, these were the precursors of a rapid series of eruptions, which have continued, at intervals of a few years, down to our own time. In 1669, *Ætna*, which had been dormant for more than a century, was the scene of another great eruption, by which the Monte Rossi was formed and Catania overwhelmed by the lava which it emitted. It was again in action in 1682, the year in which Vesuvius exhibited for the first time that tendency of the volcanic force to prolong its action from one eruption to another, which has been so often witnessed in recent times, and which has silently effected in the intervals of the eruptions such important changes within the interior of the crater.

14. The next eruption, which took place on the 12th August, 1682, entirely

changed the internal as well as the external aspect of the mountain. In the interior, it filled up a considerable portion of the great gulf we have described, and from the centre threw up a small cone having on its summit a little crater which discharged ashes. So rapidly did this cone increase, that in 1685 it was visible from Naples, but the large crater in which it stood could then be entered to the bottom. In 1689, a succession of small discharges had very nearly filled up the large crater, which was two miles in circumference; and the central cone, enlarged by its crust of lava and ashes, had increased so considerably in bulk that the two cones when seen from a distance presented the appearance of one large and unbroken mountain. The summit however was lower, by about 1200 feet, than Monte Somma, showing that it had gained 330 feet in height since 1632.

15. This eruption commenced on the 12th March, 1694. *Ætna* began to discharge ashes in the same month and continued to do so till December, and it had been twice previously in action in the interval between the present and the last eruption of Vesuvius. In the beginning of April, several streams of lava flowed slowly for five entire days from the summit of Vesuvius; some took the direction of S. Giorgio a Cremano, a little hamlet north-west of Portici, and others took that of Torre del Greco which had again risen from the destruction caused by the eruption of 1631; but both streams were arrested before they reached the towns. The historian of this eruption was an Irishman, the learned Dr. Bernard Connor, physician to John Sobieski, King of Poland. He wrote two descriptions of it: the first was published at Rome in 1694; the second account appeared at Oxford, in 1698, entitled "*Dissertationes Medico Physicæ de antris Lethiferis; de Montis Vesuvii Incendio,*" &c. In the latter work he tells us that the people of Torre del Greco were so frightened at the approach of the lava current that they removed themselves and their

goods, and that on the fifth day the viceroy (the Duke de Medina Celi) ordered a deep trench to be cut a mile from the sea, in order to intercept it. This expedient was successful; the lava ran into the trench, and after a lapse of eight days consolidated in it. Dr. Connor adds, that the current varied from 20 to 150 paces in breadth, from 15 to 80 paces in depth, and was 4 miles in length.

16. In September, 1696, an eruption occurred, by which a considerable portion of the cone was blown away on the side nearest Torre del Greco; at the same time a stream of lava issued from the breach, dividing shortly afterwards into two branches, which lost themselves in the ravines of the mountain.

17. The next eruption, which like the former was very feeble, was described from personal observation by Antonio Bulifon, the Annalist, in his "*Compendio Istórico del Monte.*" It occurred in May, 1698, when a stream of lava flowed from the summit of the cone towards Resina. From this time throughout the whole of the 18th century the eruptions were very frequent, seldom occurring at longer intervals than ten years, and sometimes as often as twice within a few months. Twenty-one eruptions are recorded during the century, and the number might be increased if we included the minor explosions within the crater itself.

18. On the 2nd July, 1701, an eruption occurred which lasted till the 15th of the month. Two streams of lava flowed from the cone, one of which destroyed the vineyards of Prince Ottajano, in the village of that name; the other flowed towards Viulo, but without reaching it. *Ætna* was in action in March of the following year, and then remained dormant for 21 years.

19. The next eruption commenced on the 20th May, 1707, and continued till the August of that year. It had been preceded by such frequent recurrences of earthquakes, accompanied by such numerous but feeble explosions

of ashes, and was followed by so many others in quick succession, that the local writers sometimes describe the eruption as having begun in 1704 and ended in 1708. Signor Valetta, who witnessed all the phenomena of this eruption, has described them in an interesting Latin letter, which he addressed to the Royal Society of London. From his account, confirmed by those of Sorrentino and of the Prince of Cassano, we learn that the eruptions which immediately preceded the great one of 1707 had been so frequent and continual that they were almost innumerable: hardly a month passed, much less a year, without one of more or less violence. The volcanic action appears to have reached its climax in the latter end of July, when internal bellowings were heard in the very centre of the mountain, but without the appearance either of smoke or flame. These were followed by emissions of smoke and volcanic fire, which at night illuminated all Campania, accompanied by such terrible noises that "the reports of the largest guns could scarcely be compared with them." The crater then ejected such enormous quantities of ashes that the whole country, as far as Castellammare, Nola, and Acerra, and even the sea, was covered with them. These clouds of ashes were accompanied, on the third or fourth day, by loud peals of thunder and flashes of forked lightning proceeding from the mouth of the crater, a phenomenon which, Sig. Valetta remarks, had not been observed for several ages before. A prodigious shower of stones was next emitted, which destroyed both men and cattle. After this a stream of lava flowed from the lip of the crater, descended slowly down the declivity of the mountain, and almost reached the sea. On the 2nd of August, at 4 in the afternoon, the crater again ejected over Naples a shower of ashes of such density that the rays of the sun were intercepted, and the city was involved in darkness like that of midnight, recalling to the mind of the scholar the eventful night described by Pliny in 79. It was impossible to recognise

either persons or objects in the streets, and those who ventured abroad without torches were obliged to return home. Every part of the city was filled with the shrieks of women; the magistrates and clergy carried the relics of St. Januarius in procession to the Porta Capuana; and the churches were crowded with people who desired to spend a night of so much terror in devotion and prayer. At length, about 2 hours after sunset, the wind shifted and the ashes were driven seaward, but the following day was somewhat dark by reason of the remains of the cloud of ashes which were still suspended in the air. The city and suburbs were for many days covered with ashes in all directions. On the fifteenth day the eruption ceased.

20. The 20th eruption, like the preceding one, has been made to include several others, though nothing can be more distinct in their characters and effects than those which occurred at intervals from 1712 to 1730. The eruption of 1712 commenced on the 18th of February, and continued without a day's intermission to the 8th of November, when a pause of five months occurred. In the April following, a stream of lava of great size flowed from the cone towards Viulo, following the exact course of the stream of 1701, which it of course covered.

21. After a pause of 5 years the mountain was again in action on the 7th June, 1717, and was not entirely tranquil until the 18th of that month. This eruption was preceded, for about two months, by those internal movements which are the sure precursors of an eruption on a large scale. Dr. Berkeley, Bishop of Cloyne, who was residing at Naples at the time, made observations on the state of the mountain from the 17th April to the 18th June, which he communicated to the Royal Society in the same year. These observations are extremely curious, as they anticipated, by more than a century, the interesting details which the German geologist, Hoffman, has published on the operation of the subter-

anean forces in the craters of volcanos, founded upon his elaborate explorations of Stromboli in 1831 and 1832. It appears, from Bishop Berkeley's paper, that in the month of April the crater was of large size and full of smoke, while it emitted from its inmost depths a variety of sounds, sometimes resembling the roaring of the sea and sometimes the reverberation of thunder and the discharge of cannon. When the smoke was cleared away by the wind, the floor of the crater was seen to be flat, having two small orifices, almost contiguous, in its surface. One of these, about 3 yards in diameter, glowed with red flame and threw up red-hot stones which fell back again into the gulf. In the following month these lapilli had accumulated so much around the orifice as to form a cone in the middle of the crater, which was a mile in circumference and 100 yards deep. This new cone had two mouths, corresponding in position with the orifices before observed. One mouth, at the summit, threw up every 3 or 4 minutes with "a dreadful bellowing" a vast number of red-hot stones to the height of 300 feet above the margin of the crater, and as these stones fell back perpendicularly, they of course increased the bulk of the cone. The other mouth was lower in the side of the cone and was filled with lava, "red-hot liquid matter like that in the furnace of a glass-house, which raged and wrought like the waves of the sea, causing a short abrupt noise," which has been noticed by many subsequent observers. This matter sometimes overflowed and ran down the convex surface of the cone. On the 7th June, about 2 hours before night, the eruption began with an earthquake which shook the windows and in some parts the houses of Naples. A stream of lava was emitted from the mouth in the southern flank of the cone, while the other mouth at the summit sent forth occasional showers of ashes, the sky above the stream of lava being filled with a quantity of "ruddy smoke," which we now know to be aqueous vapour loaded with fine ashes and sand, and highly

charged with electricity producing those flashes of forked lightning and peals of thunder which are mentioned by so many writers. Upon this cloud the reflection of the molten lava within the crater and in the stream itself, before it consolidated, produced that appearance of fire, which was long supposed to be real flame. On the 10th Bishop Berkeley examined the lava-current which had then descended to within 4 or 5 miles from Torre del Greco. In his progress he was covered with the falling ashes, and he describes the mountain as resounding with loud and horrible noises, and throwing up vast quantities of red-hot stones which resembled rockets in their fall. He calculated that the height to which these stones were projected was 1000 feet perpendicular above the orifice from which they issued. The lava was rolling down like "a vast torrent of liquid fire, and with irresistible fury hearing down and consuming vines, olives, fig-trees, houses, in short everything that stood in its way. This mighty flood divided into different channels, according to the inequalities of the mountain. The largest stream seemed half a mile broad at least, and 5 miles long." On the following night the mountain appeared from Naples to throw up incessantly a vast body of fire and great stones. On the 12th, in the morning, the atmosphere was so charged with ashes and smoke that it caused a kind of eclipse, and some of the ashes reached Naples. At night, the crater again threw up flames, as on the 11th. On the 13th, a pillar of black smoke was seen rising perpendicularly from the crater to a prodigious height. On the 14th, a thick black cloud concealed the mountain from the view, and the streets and houses of Naples on the next morning were covered with ashes. At night, this cloud reflected the fires of the volcano so as to produce again the appearance of flames issuing from the crater, and on the 18th, after the cloud had discharged its electricity in several flashes of lightning, the mountain became perfectly tranquil. The lava of this eruption is said to be that

which is still visible in the "Fosso Bianco."

22. The next eruption occurred in May and June, 1720. It was an eruption of ashes without lava, the effect of which, as in former instances, was to clear the crater of fragmentary matter preparatory to the formation of a new cone. Three years afterwards *Ætna* was again in action.

23. On the 26th July, 1728, an eruption took place which was remarkable for the production of a new cone within the crater of the old one, the summit of the inner cone being as high as the lip of the old crater.

24. The 24th eruption, which was a very small one compared with that which followed it, took place on the 14th March, 1730. The weather, according to the account of Dr. Cyriacus, had been so severe for some days that the neighbouring mountains were covered with snow. On the evening of the 14th the crater appeared to emit fire to a vast height, and threw out huge stones to almost half the perpendicular height of the mountain. "Pumice-stones red hot, of 2 or more ounces weight, were driven several miles like a shower of hail, and frightened away the birds. In about an hour's time the height of the flame was somewhat lessened; and through the middle of the thick smoke, flashes of lightning were often seen." On the four following days the ashes were carried by the wind to a great distance, sometimes over the sea, sometimes over the mountains on the north, and sometimes over Naples which was covered with them on the last day of the eruption. Five years later, after another pause of nearly 20 years, there was an eruption of *Ætna*, the two mountains during the whole of the 18th century appearing to alternate in their action, sometimes at intervals of five, sometimes of three, and sometimes of only one year, while on three occasions they were in operation together.

25. Two years after this eruption of *Ætna*, Vesuvius was again in full activity on the 20th May, 1737. The
S. Ital.

mountain had been disturbed from the beginning of the month, sometimes emitting large quantities of smoke, and at others stones and ashes. On the 17th the declivities of the mountain were covered with such a mass of white ashes that from Naples it had the appearance of being clothed in snow, as if in winter. On the 19th some slight earthquakes and volumes of black smoke from the crater gave notice of the great explosion which took place on the following day. The first shock occurred about 9 in the morning and was felt at a distance of 12 miles, showing how great an effort was making by the subterranean forces to remove the accumulated matter which confined the elastic vapours of the volcano. Vast clouds of smoke intermixed with ashes rose to a great height from the crater until an hour after sunset, when the flanks of the cone opened a little above the first plain, and poured out from this new vent a stream of lava of such vast bulk, that before it reached the edge of the plain, it had become very nearly a mile wide and had advanced 4 miles in 8 hours, its solid contents being estimated at 33,587,058 cubic feet. The Prince of Cassano, who made minute observations on this lava-current, and afterwards analysed the ejected matter at the request of the Academy of Sciences of Naples, tells us that about midnight the current had "reached the end of the plain and the foot of the low hills situate to the south. But as these hills are rugged with rocks, the greater part of the torrent ran down the declivities between these rocks and into two valleys; falling successively into the other plain which forms the basis of the mountain; and after uniting there, it divided into four lesser torrents, one of which stopped in the middle of the road, a mile and a half distant from Torre del Greco; the second flowed into a large valley (where it destroyed part of the monastery of the Carmelites and closed up the high road to Salerno); the third ended under Torre del Greco near the

sea (where as we may still see, it became prismatic); and the fourth ended at a small distance from the new mouth. The matter of the second torrent ran like melted lead; in 8 hours it advanced 4 miles. The trees which the torrent found in its way took fire on the first touch, and fell under the weight of the matter. The torrent which ran behind the convent of the Carmelites, after setting the little door of the church on fire, entered not only by it, but also through the windows of the vestry and into two other chambers. In the refectory, it burnt the windows; and even the glass vessels that stood on the tables were melted into a paste by the violent heat of the fire. Sixteen days afterwards the matter continued hot and was very hard, but it was broken by repeated blows." Simultaneously with this eruption from the flanks of the mountain, the crater at the summit poured out a stream of lava which separated into numerous branches, and ran down the sides of the mountain in different directions. One took a course towards the Hermitage; another flowed towards Somma, where it destroyed a convent of nuns; another, and the most destructive, took the direction of Ottajano where it did immense damage to the farms. The ashes which accompanied this eruption were scarcely less destructive. We are told by an English traveller, who visited the spot at the time, and embodied the results of his observations in a paper which was read before the Royal Society in the same year, that "all the trees, vines and hedges bent under the weight of these ashes; several arms and even bodies of trees were broken with the weight; so that in some narrow roads we had difficulty to pass. Within a mile or two of the Prince of Ottajano's palace, one can scarcely form to oneself a sight of greater desolation; ten successive northern winters could not have left it in a worse condition; not a leaf on a tree, vine, or hedge was to be seen all the way we went, and some miles further, as we were informed." These statements are confirmed by the learned

Dr. Serao, who published a work descriptive of this eruption. The Prince of Cassano also describes the ashes on the ground at Ottajano as 4 palms high, and adds, that many houses were crushed by their weight. Twenty days after this eruption, the Prince observed that cold damp vapours, called "moffette" issued from the fissures and cavities, not of the new lava current but of the older ones of the plain. "They issued out of the fissures with the appearance of a cold wind, and rose about 3 palms high; then they moved along the surface of the ground, and, after a progress of some paces, disappeared. Animals which happened to graze where they passed were all killed by it; and likewise a Teresian friar, who inadvertently breathed the vapour of one of these dampas." From this description it is probable that this vapour was carbonic acid gas, mixed with sulphuretted hydrogen. On the 21st the eruption ceased, and on the next day all the lava streams had consolidated at their surface. The Prince of Cassano noticed in this eruption that peculiar structure of the lava-current which Sir William Hamilton and Dr. Clarke described more fully about half a century later. We mean the remarkable difference between the surface of the current and the more solid mass beneath it. The extraordinary cohesion of running lava, which surpasses that of all other liquid matter, causes the surface to flow more rapidly than that portion which has to pass over the inequalities of the ground. The surface, therefore, as it loses the state of perfect solution, is cracked, by the evolution of vapours from the mass and by the action of the external air, into innumerable fragments or scorise which sometimes bridge over the stream of lava below, at others fall down its sides and form a sort of channel through which it runs, or roll over the advancing stream and pave, as it were, the road over which it passes. This will explain the reason why the surface of a current generally presents the appearance of a river of ashes. After this scene of energetic action

Vesuvius made the longest pause which has occurred in the history of the volcano since 1631, having remained entirely dormant for 14 years. In the meantime *Ætna*, after an intermission of 12 years, suddenly burst into eruption in 1747, and remained in action, with occasional intervals, till Vesuvius recovered its activity.

26. The next eruption commenced on the 25th October, 1751, and continued for 25 days. The lava issued from the side of the mountain in the Atrio del Cavallo and in the space of 6 hours ran 4 miles into the plain, where it covered a large tract of cultivated country and destroyed many villas, farm houses, and vineyards. We have two accounts of its progress, one from the observations of Mr. John Parker, an English painter at Rome, whose description was published in the "Philosophical Transactions." He found that the stream varied in breadth from 60 yards to half a mile, and was about 5 miles in breadth at the point where it consolidated. He says that it filled up a ravine 60 feet deep, and raised within it a hill of scorice 50 feet in height. He noticed what has been remarked by many subsequent observers, that as the stream rolled slowly along it presented the appearance of the scorice of an iron-foundry, caused of course by the cooling of the mass, which then cracks at its surface into innumerable fragments, producing that rattling noise which so many have noticed and described. Both these accounts of eye-witnesses confirm the popular opinion of the general impenetrability of the surface. One account says that although it was red hot "no weighty body would sink in it, nor did a sharp heavy iron instrument, thrown at it with great force, make the least impression on it." Mr. Parker says that "while the lava ran red hot, a man threw a mass of the cool lava from a height upon it, which, far from sinking into it, rebounded like a ball. The motion was as slow as the common walk of a man." After this ejection of lava from the flanks of the mountain, the central cone, which had

been in action during the eruption of 1737, sunk down with about a third of the bottom of the crater, leaving an immense gulf to be filled up by the next explosion.

27. Three years only elapsed before this was accomplished by an eruption which occurred on the 3rd December, 1754. From the notes made upon the spot by Mr. Isaac Jamineau, the British Consul at Naples at that time, it appears to have been preceded for many months by a succession of small explosions within the crater, which at length become filled with an accumulation of scorice. In April, fire was seen issuing from one end of a crescent which was doubtless the remains of the old cone which sunk down in 1751. In September this crescent had become a small cone in the centre of the great crater. In October the bottom of the crater had been raised 30 feet by the accumulating scorice, beneath which the lava was seen in motion. In November the crater was filled with boiling lava to within 25 feet of its lip. In the night of the 2nd December, the eastern side of the crater opened, and poured out, in the direction of Bosco del Mauro, a stream of lava which was 60 feet broad at the upper part and upwards of 100 yards broad as it traversed the plain. At the same moment another stream was ejected from the S. E. side of the crater, which separated into numerous sluggish streams; all of these flowed towards Bosco-tre-Case, and were in motion for 49 days. After a pause of 5 years, *Ætna* was in action in March of the following year, 1755, a year remarkable for the great earthquake of Lisbon, and for others which were felt, with more or less severity, in Turkey, in Barbary, in Spain, in Switzerland, in Piedmont, in Holland, in England, in Scotland, in Madeira, and in various parts of North America.

28. The next eruption occurred on the 24th January, 1758. Signor Paderni, who was at the time superintending the excavations at Herculaneum, tells us that the mountain during the whole day and night

threatened again to swallow up the country. The little cone which Mr. Jamineau had noticed four years before, had increased so much at the commencement of this year, that it had risen above the crater. The present eruption entirely destroyed this cone and threw out, by violent explosions, immense quantities of lapilli, lava, ashes and fire. During the night vapours charged with ashes and illuminated by the fires of the crater, producing when seen from a distance the appearance of flames, burst out with greater vehemence; the explosions were so frequent and so violent that the houses of Portici shook continually; many of the inhabitants fled to Naples for safety, and "the boldest persons trembled." The crater continued in violent action during the next day, and exhausted itself by a few subsequent discharges of ashes. *Ætna* was in eruption in the following year, after another pause of 5 years.

29. On the 24th December, 1760, an eruption took place which was one of the most remarkable on record, having proceeded not from the crater but from several cones which opened suddenly at the base of the mountain, only one mile above the Camaldoli and about midway between the crater and the sea, lower down, in fact, than had ever been known before. For four days previously there had been several violent earthquakes, one of which affected the whole country for 15 miles; and no less than five occurred on the 23rd before the central crater had emitted a particle of vapour. Sir Francis Eyles Stiles, who was residing at Naples at the time, communicated two papers to the Royal Society on the subject of this eruption. He states that on the 23rd at noon when the earthquakes had ceased, "the mountain threw up on a sudden a vast quantity of black smoke, which rose to a very considerable height; and before it had diffused itself made a splendid and glorious appearance, as the sun, which was then shining, gilded the superior part of it; but soon after it dispersed

and covered all the mountain, and a great portion of the sky in that quarter. The ashes that fell from it resembled the falling of a heavy shower, seen at a distance." At the same time two large columns of smoke were seen rising from the S. E. declivities of the mountain now called *Le Piane*, followed by violent explosions which were felt at Naples. These explosions proceeded from fifteen small conical craters, pouring out vast quantities of ashes. In the afternoon of the 24th two of these craters threw out, with a dreadful noise, torrents of burning lava, which uniting shortly afterwards flowed down towards the sea in one vast current, destroying plantations, hamlets and farms, and spreading terror on all sides. The current was at last arrested, about 200 paces from the shore, by some rising ground which it was unable to pass over, but which caused it to spread, according to Mr. Mackinlay's statement, to the breadth of 400 yards and to become 17 palms in depth. During the eruption Sir Eyles Stiles visited the mountain to get a nearer view of this lava-current. Midway between *Torre del Greco* and *Torre dell' Annunziata*, he was stopped by the lava which had already crossed the road and was making towards the sea, although the vents from which it issued were a mile and a half distant. The Abate Bottia, who drew up an account of this eruption from personal observation, by order of the Cardinal Archbishop of Naples, ascertained that the stones projected by these small craters attained such a height that they took 8 seconds in falling to the ground; that a stone estimated to weigh 260 lbs. was thrown 90 paces and a lighter one 390 paces. He found that the ashes which the craters had expelled had fallen at *Nola*, *Nocera*, *Sarno*, and other places 12 miles distant, and that from various parts of the plain which the lava had traversed noxious gases were evolved for many months, which caused great alarm. These exhalations or *moffette* killed men and animals, and infected the water as well as the air. One of the craters was again in action in July,

1761, but it emitted only smoke and flame. Three of the craters were sufficiently large to be visible from Naples during the eruption. They still exist under the name of *Bocche* or *Voccole*, but have never since been active; the smallest has a cavity 40 feet deep. The outlines of some of the others may also be traced at the foot of the mountain.

30. The eruption of the 28th March, 1766, has been described from personal observation by Sir William Hamilton, and by Dr. Morgan of Philadelphia, who published his account of it in the "Transactions of the American Society." During the preceding 6 months the crater had been filled with very white aqueous vapour, from the midst of which columns of black smoke, or rather vapour blackened by the cinders with which it was charged, were occasionally shot up to a considerable height. While the mountain was in this state, Sir William Hamilton visited it, and found that the walls of the crater were incrustated with "salts and minerals of various colours" and that the fissures of the sides were pouring out "sulphureous steams," one of which in the course of a month threw up "a little hillock of sulphur, nearly 6 feet high, with a light blue flame constantly issuing from its top." From this description it appears that the crater was discharging large quantities of hydro-sulphuric acid gas, which the atmosphere was rapidly decomposing into its bases, hydrogen and sulphur, a process which is more frequently seen in the semi-extinct volcanos. From November, 1765, to the end of March, when the eruption of which all these were the indications occurred, the smoke continued to increase and to become more and more charged with ashes which did serious injury to the vineyards in the neighbourhood: during the night it was illuminated by the reflection of the molten-lava which was rapidly rising to the lip of the crater. A few days before the eruption the smoke shot up in the form of a pine tree, precisely as Pliny observed it in 79, and as Braccini observed it in 1631.

In the evening of the 24th March, after a slight earthquake and a discharge of ashes and lapilli, the lava overflowed the lip of the crater. The current as it flowed divided into two branches, which ran down the mountain side in the direction of Portici, but soon lost themselves in a ravine. Sir William Hamilton estimated the rate of this current at a mile an hour. He ascended the cone during the eruption, and observed the lava boiling in the interior like the liquid metal in a glass-house, precisely as Bishop Berkeley had described it in 1712, while large scoræ or cinders were floating and rolling on its surface. On the 31st he observed that a little cone had been formed by the accumulated stones and scoræ in the centre of the crater, from which beautiful girandoles of red hot stones, "far surpassing the most astonishing artificial fire-works," were thrown up every minute to an immense height. This cone increased so rapidly that in April it was visible from Naples. On the 10th of April the flank of the mountain opened opposite Torre dell' Annunziata, about a mile below the lip of the crater, and poured out with great violence an immense stream of lava, which flowed with such unusual velocity that Sir William Hamilton estimated it as being quite as rapid for the first mile as the Severn is at the passage near Bristol. This stream subsequently divided into three branches, which ignited the cinders of former eruptions in their course, so that as they descended to the plain they presented the appearance of a magnificent sheet of fire 4 miles long and in some places 2 miles broad. In two places, the lava, whose surface, as usual, was covered with scoræ, entirely disappeared in some subterranean fissures, and emerged again at a lower level perfectly free from scoræ. On reaching the plain the stream became a mass of scoræ rolling over each other, forming a kind of rampart 10 or 12 feet high, and advancing slowly at a rate of about 30 feet in an hour. After this the crater discharged considerable quantities of ashes and pumice, which

did great damage to the vineyards in the neighbourhood. The mountain was not entirely tranquil until December. — On the 27th April, about a fortnight after the great eruption of Vesuvius, *Ætna*, which had been inactive for 3 years, discharged two streams of lava from a new mouth about 12 miles distant from its summit, and then took another rest of 14 years.

31. The next eruption occurred on the 19th October, 1767. After the last eruption, a plain, resembling the Solfatara, formed within the crater at a depth of only 20 feet below the rim. In the centre of this plain was a small cone which, from the beginning of the present year, threw up such an abundance of ashes and lapilli that in May its summit was visible above the lip of the old crater. In August, it began to discharge lava, which gradually filled up the valley between it and the old crater, and in September overflowed the lip and ran down the mountain in small streams in various directions. At the same time the central cone projected masses of red hot stones to a height estimated by Padre Torre at 100 feet. These streams of lava suddenly ceased on the 18th of October. On the following day the ancient precursor of a great eruption appeared at 7 in the morning, in the form of a dense column of black smoke, which assumed the form of a pine tree, and was ultimately carried by the wind to Capri. In less than an hour, the flank of the mountain opened, about 300 feet below the margin of the old crater, on the side towards Ottajano. From this point the violent rush and extreme liquidity of the lava, which is now known to be its invariable characteristic when it issues from a lateral vent, was observed by Sir William Hamilton, who thus described the phenomenon in a letter to the Earl of Morton, then President of the Royal Society:—"I passed the Hermitage and proceeded as far as the valley between the mountain of Somma and that of Vesuvius, which is called Atrio del Cavallo. I was making my observations on the lava, which had

already, from the spot where it first broke out, reached the valley, when, on a sudden, about noon, I heard a violent noise within the mountain, and at about a quarter of a mile off the place where I stood the mountain split; and, with much noise, from this new mouth a fountain of liquid fire shot up many feet high, and then a torrent rolled on directly towards us. The earth shook, at the same time that a volley of pumice-stones fell thick upon us; in an instant, clouds of black smoke and ashes caused almost a total darkness; the explosions from the top of the mountain were much louder than any thunder I ever heard, and the smell of sulphur was very offensive.

. . . . About 2 in the afternoon another lava forced its way out of the same place from whence came the lava last year, so that the conflagration was soon as great on one side of the mountain as on the other." The first stream ran into the Atrio del Cavallo between Vesuvius and Monte Somma; and when it ceased on the fifth day, it was found by Sir William Hamilton and Lord Stormont to be more than 6 miles long, 2 miles broad at its extreme point near the Hermitage, and from 60 to 70 feet deep. Sir William Hamilton wrote to Dr. Maty in October, 1768, a year afterwards, that it had not then cooled, and that a stick inserted in its crevices took fire immediately. It filled up the Fosso Grande, which in one place was 200 feet deep and 100 feet broad, and had surrounded the little chapel of San Vito, just before it ceased to flow. The other current flowed with great rapidity towards Portici, which it would doubtless have destroyed, if it had not changed its course when only a mile and a half distant from the village, and proceeded to S. Giorgio a Cremano, which it actually reached. The Royal Palace of Portici, however, suffered considerably from the shock of the violent explosions which accompanied this eruption. The doors and windows were burst open, and even at Naples the concussion was felt in the same manner. So great, indeed, was the

terror of the populace that religious ceremonies were performed in all the churches; the prisoners, taking advantage of the confusion, attempted to escape from the prisons; and the mob set fire to the gate of the *Arcivescovado* because the Archbishop refused to bring out the relics of S. Januarius, which he was obliged to do on the 22nd. On the 25th the day after the lava ceased to flow, vast columns of vapour loaded with black ashes issued from the crater. This vapour was so highly charged with electricity that flashes of forked lightning continually shot from it, followed by peals of thunder. The ashes of this eruption fell in such abundance at Naples, that people were obliged to use umbrellas in the streets, and the decks of ships 60 miles distant were covered with them.

32. On the 14th March, 1770, a new vent opened in the flanks of the mountain 800 feet below the crater, on the side of *Pompeii*, and poured out a stream of lava 2 miles long and 2700 paces broad, accompanied by the discharge of volleys of stones of great size which were projected to an extraordinary height. On the 10th August, a stream of lava was thrown out from the crater, which destroyed all the vineyards at *Torre del Greco*. In December another stream descended into the *Atrio del Cavallo*, where it overran the great current of 1767; it was however much narrower, not exceeding 12 or 14 feet at its broadest part. The crater continued to be disturbed at intervals till the 14th May, 1771, when columns of black smoke, attended by a loud explosion, preceded a flow of lava from the flank, at the same spot from which the second streams of 1766 and 1767 had been emitted. This current took a course towards *Resina*, destroying all the vineyards in its way, but stopping short of the town at a distance of 5 miles from the point of issue. The king and queen, accompanied by Sir W. Hamilton, went out to see its progress over the plain, and arrived just in time to witness its fall into a deep trench, 60 feet deep, producing the effect of a

cascade of fire. On the 27th another stream flowed towards the *Bosco del Mauro*. In the following month, John Howard, the philanthropist, ascended the crater and made some interesting observations on the heat of the mountain. For some time he found no sensible heat, but on gaining the summit the thermometer, on being plunged into the ground, rose rapidly from 122° to 172°, and in two places in the crevices of the hard lava it rose to 218°. He then descended a short distance into the crater, and by two observations, carefully made, found the heat in the internal fissures to be 240°. The surface of the lava, at the same time, was merely warm and even so tolerable as to allow him to lie down on it. Shortly after the eruptions we have described, a small cone formed in the centre of the crater, and continued to enlarge itself by the accumulation of ashes till 1773, when it threw out a small stream which flowed into the ravine called the *Canale dell' Arena*.

33. In the next eruption, which occurred on the 3rd January, 1776, two streams of lava were thrown out simultaneously;—one from the summit of the cone, the other from a new vent in the N.W. flank of the mountain. Both streams flowed for 3 days, and united in the ravine of the *Cantaroni*. Sir W. Hamilton describes them as having formed channels as regular as if cut by art, from 2 to 6 feet wide, and from 7 to 8 feet deep. The scoriae on their surface frequently formed arches or galleries over the stream, the sides and top of which were worn perfectly smooth by the passage of the red-hot lava, forming large hollow cylinders, from whose inner surface stalactites of salt were subsequently formed.

34. The year 1779 was remarkable for one of the most extraordinary eruptions on record, whether we consider its phenomena or its effects. It commenced on the 8th, and terminated on the 11th August. The mountain had been more or less disturbed for 4 months previously. In May, a cone,

15 feet high, had discharged a stream of lava from the N. W. flank, a quarter of a mile below the crater; this stream took the channels of 1776 and flowed into the valley in a stream 50 feet broad; while the little central cone, already mentioned, was filling the crater itself with lava and scorix. The stream from the flank was crossed by Sir W. Hamilton and Mr. Bowdler while it was slowly moving onwards, with no other difficulty or inconvenience than the violence of the heat on their feet and legs. On the 29th of July the flank of the central cone burst, and discharged a stream of lava into the Canale dell'Arena, which flowed down to the Canteroni. On the 3rd August, the flank of the great crater opened on the north, about two-thirds of the distance from its summit, and poured out another stream of lava towards the Piano della Ginestra. On the 5th of August, Sir W. Hamilton, who was hourly watching the approach of the eruption which he knew by experience to be impending, observed the crater emit vast clouds of pure white vapour in rapid succession, resembling, as they collected above the cone, "bales of whitish cotton." In the midst of this, a shower of stones and scorix was thrown up to a height of 2000 feet. A stream of lava next burst forth from the middle of the cone, and ran down for about 4 miles towards Portici, stopping just before it reached the cultivated ground. So great a quantity of ashes fell at Ottajano and Somma that they darkened the air, and rendered objects imperceptible at a distance of 10 feet. With these ashes were filaments of vitrified matter like spun-glass, resembling those which fell on the Isle of Bourbon in 1766. The birds were suffocated by the smoke, and the leaves of the trees were scorched and covered with saline matter. The heat was intolerable at Somma and Ottajano, and was sensibly felt at Palma, at Sarno, and at Lauro. In the evening of the 8th a dense smoke was seen to issue from the cone, followed by a discharge of scorix and stones of immense size. At 9 p.m. an explosion

occurred which shook Portici, Torre del Greco and Torre dell' Annunziata to their foundations, shattering the windows and cracking the walls of the houses, and driving the inhabitants in terror into the streets. "In an instant," says Sir W. Hamilton, in a letter to Sir Joseph Banks, "a fountain of liquid transparent fire began to rise, and gradually increasing, arrived at so amazing a height as to strike every beholder with the most awful astonishment. The height of this stupendous column of fire could not be less than three times that of Vesuvius itself, which rises perpendicularly near 3700 feet above the level of the sea. Puffs of smoke, as black as can possibly be imagined, succeeded each other hastily, and accompanied the red-hot, transparent, and liquid lava, interrupting its splendid brightness here and there by patches of the darkest hue. Within these puffs of smoke, at the very moment of their emission from the crater, could be perceived a bright, but pale electrical fire, briskly playing about in zig-zag lines." The light emitted by the column of fire was so vivid that the whole country was illuminated for 10 miles round, and Mr. Morris, who was residing at Sorrento, found it sufficiently strong to enable him to read the titlepage of a book. The fall of the column was partly perpendicular, and partly on the country around Ottajano. That which fell perpendicularly covered part of Monte Somma, the entire cone of Vesuvius, and the Atrio del Cavallo, burying, in the latter, the channels of the former eruption and filling up the valley to the depth of 250 feet. That which fell upon the country destroyed woods and vineyards, broke in the roof and windows of the palace of the Prince of Ottajano, of the king's hunting-lodge at Caccia Bella, and of nearly every house in Ottajano, which was then inhabited by 12,000 souls. Some of the stones which fell upon the town were found by the monks to weigh upwards of 100 lbs., and the depth of ashes in the streets, when visited by Sir W. Hamilton and Count Lamberg a few days afterwards, was

4 feet. Another hour of such an eruption would have made the town a second Pompeii. After the fall of this column, the black cloud increased considerably and advanced towards Naples, so highly charged with electricity that it was feared that the forked lightning which was constantly darting from it would destroy the city. One or two flashes were seen to strike Monte Somma, as it passed, and to ignite the grass and brushwood on its surface. The whole city was in a state of agitation; the theatres were closed; religious solemnities were performed in all the churches, and the relics of S. Januarius were carried in procession. On the 9th, after again emitting enormous volumes of white and black vapour, another explosion occurred more violent even than that of the previous day; but as there was little wind, the column was almost perpendicular and the greater part of its bulk fell back into the crater, the remainder flowing down the Atrio del Cavallo for about 3 miles. Some of the large stones which were thrown off by this column as it rose, burst like rockets into a thousand fragments, which assumed a spherical form as they fell. Others were found to inclose fragments of trachytic lava, corresponding in character with the older lava of Monte Somma. On the 11th there were some violent explosions with another discharge of lava, accompanied by the formation of mountains of "white cotton-like clouds, piled," says Sir W. Hamilton, "one over another to an extraordinary height, and forming such a colossal mass over Vesuvius as cannot possibly be described or scarcely imagined." In the evening the eruption ceased, but the rain which fell was so impregnated with volcanic dust and salts that the vegetation of the whole district was greatly damaged. The ashes of this eruption fell at Benevento, Monte Mileto, Foggia, and Manfredonia, a distance of 100 miles, which they traversed in the space of 2 hours. — In May, 1780, after a pause of 14 years, *Ætna* was in eruption, as it was again in April, 1781. In 1783 the

two Calabrias were desolated by the tremendous earthquakes which destroyed Scylla and ruined many other cities and villages, with the loss of 40,000 persons.

35. On the 12th October, 1784, an eruption commenced which continued, with little intermission, to the 20th December, 1785, being an interval of 5 years from the previous eruption. The lava flowed from the rim of the crater, and from some fissures in the flank opposite Monte Somma, dividing into three or four streams which ran in regular channels towards the village of S. Sebastiano, but stopped before they had reached the cultivated grounds. Meanwhile a more important change was going on within the crater, which in 1783 was an inaccessible precipitous gulf, 250 feet deep. A new cone was formed by the present series of eruptions, and so rapid was its increase that before the close of 1785 it had risen considerably above the rim of the old crater. On the 12th November, a month before the eruption ceased, more than 100 shocks of an earthquake were felt in the neighbourhood of the mountain.

36. The next eruption occurred on the 31st October, 1786, and lasted to the end of November. The new cone threw up suddenly vast quantities of scorix, followed by a stream of lava which descended for six days into the plain, destroying several vineyards 4 miles distant from the crater.

37. In July, 1787, the crater discharged a small stream of lava into the Atrio del Cavallo, which ran till the 21st of December. In July of the same year *Ætna*, which had been inactive for 5 years, threw out clouds of ashes and lapilli, some of which fell at Malta and Gozo. It was also in action in March, 1792.

38. The 38th eruption, the most important which has been recorded since those of 79 and 1631, commenced in February 1793, and continued with scarcely any intermission till Midsummer, 1794. It appears to have attained its crisis on the 15th June in the latter year, for which reason it is frequently

described as the eruption of '94. Twice during the interval of six years which had elapsed since the last eruption, the crater had thrown out small streams of lava from its summit (in July, 1788, and in September, 1789), but they were very feeble efforts and never passed beyond the valleys of the mountain. In fact, from the first appearance of the new cone in 1784, the principal effect of the internal action for 10 years appears to have been the enlargement of the cone and the consequent obstruction of the old crater by thick deposits of solid matter. In February, 1793, Dr. E. D. Clarke traced the lava to its source and found it issuing from an arched chasm in the side of the cone "with the velocity of a flood," having "all the translucency of honey," and flowing in regular channels "cut finer than art can imitate, and glowing with all the transparency of the sun." In August of the same year he observed the crater throwing out girandoles of fire: "millions of red-hot stones were shot into the air full half the height of the cone itself, and then bending, fell all round in a fine arch." In September similar columns of lucid fire ascended from the crater, and as they fell in magnificent parabolic girandoles, covered nearly half the cone with fire. At the beginning of 1794 the crater was nearly filled with the accumulations of these explosions; and as the summer approached, the mountain gave frequent indications that a great eruption was impending. The most significant of these was the tremendous earthquake which occurred on the 12th June, and which was evidently an effort of the volcano to clear itself of the matter which closed the channels of its internal fires. The whole Terra di Lavoro, from Monte Tifate to the sea, and even the country beyond it as far as Benevento and Ariano, was convulsed by this earthquake. The Palace of Caserta was severely shaken, and many of the public buildings of Naples still bear marks of the violence and intensity of the shocks. Between Vesuvius and the coast the surface of

the ground was seen to undulate like a sea, from east to west. At the same time the water of the springs and wells was considerably diminished, a sure sign, in the opinion of the people of the district, that a great eruption was at hand. Subterranean noises were heard at Resina, and smoke was seen to issue at various points between Torre del Greco and the mountain, showing that the earthquake had produced a fissure about 3000 feet long, down the S. W. flank. In the night of the 15th another earthquake, or rather a succession of short smart shocks, rent the houses of Naples and of all the towns in the vicinity. These were immediately followed by the appearance of a small mouth in the ancient trachytic strata below the base of the great crater, at the place now called Pedamentina, and not much more than 1600 feet above the level of the sea. This mouth, after a loud explosion, discharged a stream of lava and immense volumes of black smoke. A few minutes later, another mouth opened lower down, followed by others in quick succession and at distinct points, but all in a perfectly straight line towards the coast between Resina and Torre del Greco. Fifteen of them were counted by Sir W. Hamilton, who believes that others existed but were concealed by the smoke. The explosions from these mouths or *Voccoli*, some of which are still visible near Resina, resembled the reports of heavy artillery and were accompanied by a hollow subterranean murmur like the roaring of the sea in a storm. Each mouth was distinctly seen from Naples to pour out in parabolic lines a separate stream of lava. These streams united as they approached the plain and rolled on steadily towards the sea. At the same time the smoke collected above them into an enormous mass of clouds, which overspread the whole mountain and was ultimately carried by the wind towards Naples, discharging in its course incessant flashes of forked lightning, one of which struck the Palace of the Marquis of Berio at San Giorgio, and suggested grave appre-

hensions for the safety of the capital. The lava, as it approached the sea, at first threatened Resina; it then altered its course and advanced towards Torre del Greco, in a vast broad stream, over the old current of 1631. It passed right through the centre of the town, buried the cathedral, several churches, and the greater part of the houses under a mass of stone varying from 12 to 40 feet in thickness, and advanced 380 feet into the sea in a mass 1204 feet wide and 15 feet high, presenting as it cooled a tendency to assume the columnar structure of basalt. This stream, which may still be examined at Torre del Greco, was so unusually fluid that only 6 hours elapsed from the time when it left the crater till it entered the sea, a distance of rather more than 4 miles. As it passed through the town it illustrated in a very remarkable manner, by its effect on metallic substances, the intense heat of liquid lava even when it has been exposed for 6 hours to the atmosphere, and has reached a distance of 4 miles from the point of eruption; iron was swelled to three or four times its original volume, and its internal structure entirely changed; silver was rapidly melted; glass was converted into a stony milk-white mass; and other metals underwent changes such as we can produce only by the most intense artificial heat. Breislak, who witnessed and described the eruption, calculated by careful measurements that the bulk of the whole stream of lava was 46,098,766 cubic feet, and that the bulk of that portion of it which entered the sea was 13 millions of cubic feet. During these lateral eruptions the central cone of Vesuvius had been entirely inactive. On the morning of the 16th, however, it opened near the summit on the side of Ottajano, and discharged with great velocity a stream of lava which destroyed a wood on the eastern side of the mountain, but stopped before it reached the cultivated plain. The ashes which accompanied this discharge fell at Taranto, and at places in Calabria 140 miles distant. When

the smoke cleared away, it was seen that the south-eastern side of the crater towards Bosco-tre-Case had fallen in, reducing the height of the margin on that side (which Saussure in 1773 had found to be exactly equal to that of Rocco del Palo, the north-western margin) by 426 feet. The sea at Torre del Greco, on the 17th, when Sir W. Hamilton examined the lava in a boat, was in a boiling state at the distance of 100 yards from the new promontory, and no boat could remain near it on account of the melting of the pitch on her bottom. For nearly a month after this eruption the crater poured out enormous quantities of aqueous vapour, loaded with fine white ashes almost in the form of powder. This vapour becoming condensed in the atmosphere descended in torrents of heavy rain, deluging the whole country with volcanic mud, and producing in the end more damage than the lava had effected, particularly to the vineyards of Somma, to the cultivated land in the vicinity, and to the cattle which were destroyed by thousands. Many of the ravines, like the Fosso Grande on the declivities of Monte Somma, were nearly filled with this mud, which hardened as it cooled, forming a white pumiceous tufa which may still be examined *in situ*. Of the loss of life caused by the lava at Torre del Greco no accurate estimate was ever formed; but it is believed to have been confined to the sick and aged, whom there was no time to remove from their houses, and who were therefore left to perish in their beds. Of the 18,000 inhabitants the greater part were known to have escaped to Castellammare; others escaped to Naples, and some, whose retreat was cut off before it was possible to quit their homes, saved themselves on the tops of the houses, and on the next morning escaped by walking over the scoriated surface of the moving lava. Among the vineyards overwhelmed by the lava was the celebrated one which produced the *Lachryma Christi*, and which is said to have comprised 3000 acres. After this catastrophe, King

Ferdinand made great efforts to induce the inhabitants of Torre del Greco to rebuild their town on a safer spot, but they refused to abandon the old site and began immediately to build another town on the still smoking material which covered their former habitations. This was the last eruption of Vesuvius in the 18th century, though some very interesting changes were effected before the century entirely closed. Several minor cones formed in the inner circumference of the crater, and, by a succession of small explosions, completely filled the crater with lava and scorizæ, giving to its surface the aspect of a rough rocky plain intersected by deep fissures from which volumes of vapour were continually evolved. This state of things lasted, with very few changes, till 1822; the eruptions which occurred in the first 20 years of the present century having been altogether unimportant compared with those of the last. In fact, with two or three exceptions, the eruptions of the last 50 years have happily been more remarkable for the changes which they have made in the height and structure of the crater, and for the extended knowledge which modern science has derived from them in regard to their mineral and chemical products, than for the effects they have produced on the surrounding country. After the eruption of 1794 Vesuvius remained for 10 years in comparative repose. *Ætna*, however, was four times in action in the same period,—in 1798, 1799, 1800. and 1802.

39. The next eruption commenced on the 12th August, 1804, and continued at intervals to the 3rd December. For some days previously it had given warning of its approach by the diminution of the water of the springs and wells. It began with a violent explosion of stones and scorizæ, followed by a discharge of lava from an opening in the western side of the crater. On the 29th August another stream of lava was thrown out from an opening in the southern flank of the mountain not much above the plain. This stream separated into several branches,

which ran down with great rapidity into the cultivated tract between Camaldoli and the Casino del Cardinale. Like all lavas which issue from lateral vents it was extremely fluid, much more so indeed than any Vesuvian lava of which we have any previous record. It ran the first $\frac{1}{4}$ of a mile in 4 minutes, and in 5 hours it reached the sea, near Torre Scarsata.

40. Another eruption occurred on the 12th August, 1805. It had been preceded by a very severe earthquake, called the "Tremuoto di S. Anna" from having occurred on the 26th July, the festival of St. Anne, the Virgin's mother. The lava overflowed the rim of the crater on the S.E. side, and was seen by Baron Humboldt, M. Von Buch and M. Gay-Lussac, who were on the mountain at the time, to shoot suddenly from the margin to the base of the cone in a single instant. It descended with great velocity into the plain in three streams more remarkable for their velocity than their size; but when they reached the level plain above Torre del Greco the velocity decreased, and they advanced at the rate of only 18 inches in a minute; one of them crossed the high road on the east of Torre del Greco, where it may still be seen; the other stopped short about midway between that town and Torre dell' Annunziata. The crater continued more or less active till the 27th January, 1806, when, after a loud explosion, the cone poured out vast quantities of smoke in spiral wreaths. On the 31st May, there was another explosion of the same kind.

41. On the 4th September, 1809, a new mouth opened on the S. E. side of the crater and discharged a stream of lava which separated into two branches shortly after it left the mouth; these branches united afterwards and flowed into the Atrio del Cavallo, having formed a regular island in their course. On the 5th there was an eruption of ashes and lapilli, most of which fell back into the crater, where they of course augmented the existing obstruction to the free action of the volcano. In con-

sequence of this repeated accumulation of matter within the crater, to an extent far greater than the small eruptions could relieve, scarcely a year passed without an explosion or an earthquake down to 1822. Although they were mostly confined to the crater itself and were rather explosions than eruptions, they were watched by many geologists with great interest, not only on account of their rapid succession, but as affording a very instructive opportunity for studying the phenomena of an intermittent volcano. During the remainder of 1809 the mountain was more or less disturbed, and continued so for about 4 years without any important change. In September, 1810, there was some activity within the channel of the crater, the glare of the internal fire being strongly reflected by the mass of vapour which hung continually over the mouth. In December, 1811, a smart earthquake gave renewed indication that the mountain was making another effort to clear its channel. While Vesuvius was in this state, *Ætna* was twice in action,—in March, 1809, and in October, 1811.

42. The long-threatened eruption took place on the 12th June, 1812. At 9 in the morning loud explosions were heard, followed by large volumes of dark smoke and showers of scorise and fine ashes, which lasted for an hour and then ceased. At 11, the explosions were heard again, and shortly afterwards the crater poured out an immense quantity of smoke, which completely covered the horizon and glowed like fire with the reflection of the molten lava which filled, but did not overflow the crater. This was followed by showers of scorise, renewed at intervals until the 14th, when the crater was covered by an immense column of smoke.

43. The next eruption occurred on the 24th and 25th December, 1818. On the first day, there was an earthquake which was felt at Naples and other places in the neighbourhood. On the 25th, a violent discharge of ashes was immediately followed by an eruption of lava, which divided into

two branches and flowed over the older streams in the direction of Torre del Greco. About 10 at night one of the currents ceased, while the other continued running during the night and part of the next day towards Boscotre-Case and Bosco Reale. On the morning of the 26th an explosion, resembling the report of a park of artillery, shook the houses of Naples but without doing any damage. A column of vapour and ashes was next emitted from the crater, by which the horizon was obscured. As the second stream of lava was still in motion, the inhabitants of 'Torre dell' Annunziata and the neighbourhood were at one time apprehensive that they might share the fate of Torre del Greco in 1794. The king went in person to watch the progress of the lava and to reassure the people, as the current had taken a course which secured them from danger. Among the scientific men who visited the mountain during the eruption was M. Menard de Groye, who published a description of it.

44. After a pause of 4 years the mountain was again in action on the 22nd of December, 1817. Two small cones had formed in the crater during the 4 years which had elapsed since the last eruption; and as the crater had for many years been nearly full with the accumulated matter of former explosions, their summits were visible above the rim of the crater. From the 22nd to the 26th of December in this year, these cones poured out streams of lava, one of which took the direction of the Camaldoli, the other that of Bosco del Mauro, but without reaching either, although they were still in motion at the beginning of 1818. The latter may still be traced between Bosco del Mauro and Torcigno, on the S. E. side of the mountain. The crater continued to be more or less disturbed during 1818 and 1819. In the latter year, and again in 1820, it was visited by Sir Humphry Davy, who published an account of his observations in the "Philosophical Transactions." *Ætna* was in action in May, 1819.

45. In April, 1820, the mountain exhibited rather a series of eruptions from many vents than a single great eruption. It commenced by a discharge of lava from a new mouth in the southern flank of the mountain above the Pedamentina, followed by the appearance of 6 others on the N. W. flank, at the base of the great cone; these 6 mouths were in a direct line clearly indicating the course of a long fissure. From each of them a stream of lava issued, which united and flowed into the Fosso della Vetrana, where it may still be examined. The Crown Prince of Denmark, who was in Naples at the time, made repeated visits to the mountain during the eruptions, and embodied his observations in a very interesting paper which he read before the Naples Academy of Sciences. These lateral mouths continued to emit lava during the month of May, and even later, as did also the two little cones within the great crater, one of which, in October, was higher than the Punta del Palo, and ultimately increased so much that the two cones became incorporated as one central cone.

46. The next and more important eruption occurred on the 22nd of October, 1822. Early in the year the water in the wells had diminished, and the mountain had begun to give signs of energetic action. A new mouth had opened near the 6 lateral mouths of the last eruption; and on the 23rd and 24th February it poured out several streams into the Atrio del Cavallo, accompanied by tremendous explosions in which vast quantities of sand and ashes were projected to an immense height, with enormous masses of red-hot stones, which fell back again into the crater, considerably augmenting the size of the cone, and producing an effect so grand that 4000 persons ascended the mountain on the 23rd, and 10,000 on the 24th, for the purpose of witnessing it. The great eruption occurred on the 22nd October. The people had been prepared for it by the water again sinking in the wells for 2 days previously. About noon the crater sent

out volumes of dark smoke, which were followed by loud explosions and rumbling noises within the mountain, which were heard throughout the whole district. About 5 A. M. on the next morning, the great cone of scorise which Lord Minto had previously ascertained by barometrical measurement to be 4156 feet above the level of the sea, and 185 feet higher than the Rocca del Palo, the highest northern margin of the crater, suddenly fell in with a loud crash. At the same time, the crater, after several shocks and explosions of great violence, threw out two streams of lava, one of which overran the old lavas in the direction of Bosco-tre-Case, the other ran down the west side of the mountain towards La Favorita and Resina, but stopped short at Il Monte. It was at first half a mile in breadth, but it afterwards spread to the breadth of a mile. Another stream subsequently issued from a new cone, and followed the same course; and a fourth issued from one of the old vessels of 1794, and ran in the direction of Torre del Greco. These lavas were not cool when Sir Charles Lyell examined them 6 years afterwards, but were still evolving much heat and vapour from fissures in their surface. The ashes and stones thrown out on this occasion were so large and numerous that they entirely closed the high road from Resina to Torre dell' Annunziata. For 4 days they fell in one continued shower, and they did not cease entirely for 12 days. The atmosphere was so filled with fragmentary ashes and black augitic sand that the day was converted into dark night, and the inhabitants could not venture to leave their houses without a lantern. This darkness prevailed as far even as Amalfi, where the ashes and sand fell to a depth of several inches. Their depth on the declivities of the mountain was ascertained by Monticelli to be 3 feet; their depth on the plain was from 16 to 20 inches. At Pompeii, Professor J. D. Forbes found the deposit to be several feet deep in places where it had drifted; in the more exposed parts

it varied from 2 to 3 inches, as may still be seen near the Amphitheatre. To add to the destruction which such showers of sand and ashes invariably occasion, the vapour from the crater, which rose to the height of nearly 10,000 feet above the level of the sea, discharging from every part incessant flashes of forked lightning, was subsequently condensed into showers of heated water which fell in torrents, and literally deluged the villages of S. Sebastiano and Massa, filling the houses with alluvium, and suffocating several persons who lingered too long in their homes. The rain was observed by Mr. Scrope to form, as it descended, small pisolitic globules by the attraction and aggregation of the more minute particles of fine volcanic sand, many of which may be examined *in situ* at Pompeii in thin layers mixed with a loose brown tufa. The larger stones were in many instances propelled to an extraordinary distance. One mass of augitic lava, many tons in weight, was thrown into the gardens of Prince Ottajano, 3 miles distant. Some large lumps of chloride of sodium, or common salt, were also ejected. On the 26th, a cloud of exceedingly fine ashes issued from a fissure in the margin of the crater, and descended, or appeared to descend, the side of the mountain, causing great alarm among the inhabitants of the plain, who supposed it to be a stream of boiling water, until Monticelli ascertained its real character, and satisfied the people that they had been misled by an optical delusion. By this eruption, the enormous mass of lava and scorice which for more than a quarter of a century had filled the interior of the great crater was entirely expelled, leaving an irregular gulf, 3 miles in circumference, and, according to the local writers, 2000 feet in depth, the sides of which were inaccessible on account of their steepness and their constant evolution of steam combined with hydrosulphuric and hydrochloric gas. But if the depth were really 2000 feet from the highest point of the existing summit, it must have ra-

pidly decreased by the dilapidation of the sides, for Mr. Babbage, on examining the crater soon after the eruption, ascertained that its bottom was 938 feet below the highest part of the rim, and 459 feet below the lowest part; and Mr. Scrope made a similar calculation of the depth. By this destruction of the cone the height of the mountain was reduced at once from 4200 to 3400 feet, and it was still further diminished in the course of a few months by the continued decomposition of the rim and sides of the crater. In this state the crater remained almost without change till 1827, when it began again to fill up from one or two small cones, which threw up large quantities of scorice, and in a short time had increased so much in bulk as to form again one central cone.

47. On the 14th March, 1828, an eruption took place from a rent in the side of the crater on the eastern side, and about 15 feet in circumference. It commenced with the appearance of a vast quantity of smoke, followed by a discharge of stones and of some lava. On the 20th the opening had increased to 60 feet, and the ejected matter had formed a regular cone around it to the height of 50 feet, from which volleys of stones were discharged at intervals of 10 minutes. On the 22nd, two other openings much larger than the first made their appearance in the sides of the crater. After numerous explosions, one more violent than the rest threw the three apertures into one, and from the huge mouth thus formed an immense column of black smoke ascended, assuming the well-known form of a pine tree. A stream of lava subsequently issued, which ran round the base of the crater into the Atrio del Cavallo. Immense showers of stones were thrown out from this orifice, most of which fell back into the crater, and raised its bottom so considerably that when it was measured in 1830, the bottom was found to be only 160 feet below the lowest part of the rim and 640 feet below the highest, so that in 2 years it had been raised nearly 300 feet. In the

midst of this bottom was seen the central cone formed by the last eruption; it was a small black cone, in incessant action, precisely as Sir Charles Lyell observed it in November, 1828, when the ejections were so frequent as to render the crater inaccessible. The eruption terminated by several shocks of an earthquake, which did considerable damage at Ischia, and are said to have been felt at Reggio and at Palma in Calabria.

48. The next eruption commenced on the 18th September, 1831. In the 3 years' interval which had elapsed since the last eruption, the small black cone in the centre of the great crater had been so rapidly increasing, that when this eruption occurred it was more than 150 feet above the circumference of the crater, which was filled to the brim with the accumulated scorix, forming a level surface around the cone. M. Von Buch had long before asserted that, when a crater is in this state an eruption is not far distant; and so it proved on this occasion. The cone on the 18th Sept. discharged a stream of lava which ran rapidly down the mountain in the direction of Bosco Reale, but stopped short before it reached it. On the evening of the 25th December, another stream was poured out from the cone in the direction of Resina, flowing in the broad channel formed by the great current of 1822, in which it stopped before it reached the cultivated ground. But other streams succeeded it at intervals of a few weeks, and the eruption did not finally cease till February, 1832, when it was found that the crater had been cleared of a large quantity of the accumulated scorix, and that the greater part of the tall cone had been carried away. In 1833, M. Abich found that the flat surface of the crater was rent by a fissure, along which were several small cones emitting vapour; and two other cones of larger size were soon afterwards formed in other parts of the surface. In the beginning of August, the water in the wells at Resina began to diminish rapidly. On the

12th large crevices opened in the entire circumference of the crater. On the 13th three streams of lava descended from these crevices in the direction of Torre del Greco, dividing, as they advanced, into numerous streams. They were followed at an interval of 2 hours by two streams which flowed rapidly towards the Canteroni. A violent explosion was subsequently heard within the mountain, followed by the appearance of a tall column of vapour, the lower portion of which was reddened by the reflection of the volcanic fire. But all these were only the precursors of the great event which was nigh at hand.

49. In August, 1834, the long threatened eruption occurred which entirely changed the aspect of the mountain. It commenced with a series of violent explosions which shook the country far and wide. Two streams of lava were next thrown out, one from the lip of the crater, the other from the base of the old cone, accompanied by flames which M. Abich assures us were those of hydrogen. One stream took a westerly course and lost itself in the Atrio del Cavallo; the other flowed down the S.E. declivities of the mountain in the direction of the Bosco Reale, advancing with great rapidity in a vast current nearly half a mile broad, and from 18 to 30 feet deep, which did not stop until the 8th day when it had reached a distance of 9 miles from the point of issue. Nothing could stop its progress. It engulfed the entire village of Caposecco, sparing out of 500 houses only 4 which were standing on the outskirts. It swept through the richest vineyards, destroyed about 300 acres of cultivated land, and injured or overwhelmed nearly 800 houses. Pompeii was at one time in imminent danger of being buried a second time under a more impenetrable material than that which now covers it; and so intense were the apprehensions excited for its fate that the King, the Queen, the whole Court, and thousands of persons from Naples, thronged the scene of desolation to watch the pro-

gress of the lava, and to render aid to the unfortunate peasants who were flying to Castellammare for shelter, with all the furniture and effects which they had time to save. So great was the heat evolved by this stream of lava that it was felt sensibly at Sorrento. While this scene was going on upon the plain, another of a very remarkable character was proceeding within the crater. The cones observed by M. Abich in 1833 and all the remains of the old cone were swallowed up; the plain which formed the floor of the crater sunk down into two abysses, so deep that it was impossible to see their bottom, and divided from each other by a narrow ridge of lava. The structure of the central cone was thus thrown open, and was found by M. Abich to have been formed not by upheaval but by successive deposits of scorice which had fallen back into the crater during previous eruptions. In the following year there was a violent conflagration within the crater which lasted for 2 hours.

50. The next eruption began in March, 1838, and continued at intervals to January 1839, when it reached its climax. On the 6th March, in the former year, several streams of lava were poured out from the great crater, which descended slowly and in long narrow lines into the valleys of the mountain, accompanied by the discharge of enormous masses of red-hot stone, like rockets, into the air, and by repeated explosions within the crater, which shook the mountain to its very base. At night, for a considerable period, the vapour and smoke which were continually collecting over the crater reflected the internal fire with so much intensity that a great flow of lava was expected daily. It was not however until January, 1839, that the long threatened eruption took place. Two streams of lava were ejected from the lip of the crater, one of which took the direction of the Fosso Grande, which it entirely traversed; the other ran down the mountain towards Ottajano, near the great stream of 1794. At the same time the crater threw

out upon Torre del Greco and Torre dell' Annunziata, such an extraordinary quantity of lapilli and small black sand composed of regular crystals of augite and tourmaline, that the roofs of houses, the fields, and the roads were covered with them, in some places to the depth of several feet. So great was the difficulty of removing so extensive a deposit, that 3 months afterwards we found every flat surface in the neighbourhood of these towns still covered with it. The crater was completely changed by this eruption; the interior assumed the form of a vast funnel 300 feet deep, the sides of which were so much inclined, that it was accessible to the very bottom, in the centre of which was a small mouth which was continually emitting vapour. In this state it remained till 1841, when a small cone began to form over the mouth in the centre, and to pour out lava and volleys of red hot-stones in such abundance and with so little intermission that in 4 years its bulk was sufficiently increased to make its summit visible from Naples, while the old crater was almost filled to the brim with the ejected matter. — Between this and the next eruption, in 1845, *Ætna* was in action, after a long period of rest.

51. On the 22nd April, 1845, Vesuvius was again active, and continued so during the greater part of the year. A small narrow mouth opened at the base of the central cone, now enlarged to a considerable bulk, and threw out a small stream of lava which excited great interest among the geologists who attended the Scientific Congress at Naples in that year, on account of the very beautiful crystals of *leucite* which it contained, a mineral which had previously been supposed to be confined to the ancient lavas of Monte Somma.

52. Another eruption occurred on the 13th November, 1847. Ten small streams of lava overflowed the great crater on the E. and S.E. sides, and ran down towards Ottajano, Bosco Reale, and Torre del Greco, but stopped at a short distance from the woods

which surround these towns. A new but very small mouth at the same time formed on the flanks of the mountain, which for some time threw up stones and scorix with a great noise, accompanied by immense quantities of sulphurous vapour. From this time to the great eruption of 1850, the mountain was seldom tranquil for more than a month or two at a time, and for nearly 3 years it may be said to have been in continual action. In December, 1849, scarcely a week passed without an eruption, small indeed in quantity, but very interesting to the mineralogist on account of the crystals of leucite which were again found in the ejected lava.

53. The next eruption, which was one of the most important of the present century, commenced on the 6th February, 1850, and continued very nearly to the end of the month. The crater, as we have seen, was very nearly full to its brim when the eruption of 1845 occurred, and the subsequent discharges of lava, frequent as they were, failed to relieve the crater of the continual accession of new materials which were emitted from the central cone. At the beginning of 1850 this cone was about 70 feet higher than the rim of the old crater. It was composed entirely of scorix, and had at its summit a funnel-like crater of about 3 miles in circumference and 100 feet deep. In the month of February, the usual noises and rumblings within the mountain and the appearance of columns of vapour from the cone gave indications that a great eruption was at hand. On the 7th the S.E. side of the cone opened and poured out such a mass of lava into the valley or depression which separated the cone from the rim of the old crater, that the latter gave way to an immense extent, and in a few days was nearly levelled with the *Atrio del Cavallo*. The lava descended the declivity in three streams, two of which advanced upon Ottajano, where they destroyed part of the villa and a large tract of the estate belonging to the Prince of Ottajano; the third took the direction of the *Bosco Reale*.

It continued to flow during the two following days, accompanied by tremendous explosions, which shook the country for miles round. On the 9th the lava was advancing with a front of about a mile and a half broad and 12 feet deep upon *Bosco Reale*, which it reached and enveloped shortly before 9 at night. The wood, containing some magnificent specimens of oak, ilex and ash trees was entirely consumed, and though thousands of people were on the spot who by a little energy might have cut down and carted away the most valuable timber before the lava had had time to reach the spot, not a single effort was made to save it. So also with the farming stock and utensils of the *Masseria*, the growing crops, the doors and bells of the Franciscan church which was embosomed in the wood, all of which were left to share the fate of the trees. The farmhouse itself was also overwhelmed, though from its solidity of construction it was the only object which gave even a temporary check to the advancing current. The only thing which it was thought desirable to remove was the powder from the magazine at *Torre dell' Annunziata*, as the town was at one time in danger not only from the lava but from the continual fall of red-hot stones. With regard to the trees, the larger ones, as soon as they were enveloped in the flowing lava, poured out jets of hissing steam from every knot and branch, and then exploded with a loud noise, leaping into the air to a height of from 10 to 20 feet. As they were consuming, they threw up a stream of bright clear flame, like that which Sir William Hamilton had observed when trees were destroyed in one of the eruptions of the last century. The lava ran on until it nearly reached the sea, and was estimated to have covered a surface of 14 square miles. Of the destruction which it caused, the traveller who visits the spot will require no written description. We shall only add that during the whole of this eventful night the mountain was enveloped in a prolonged shower of red-hot scorix

and stones of a considerable size, producing a magnificent effect, but entailing imminent danger on the many hundred persons who ascended the crater to witness it. A young Polish officer was struck by a mass of large size, which caused a compound fracture of the thigh, lacerating the artery in such a manner that he bled to death on the spot. An American officer was struck on the arm by a stone, which stripped the flesh down to the elbow, producing alarming hæmorrhage, which endangered his life for many days. A soldier of one of the numerous detachments which the government sent out to keep order, and two other persons of the country, were killed, while many others sustained contusions more or less severe. The result of this eruption was an entire change in the aspect of the mountain. The walls of the old crater, as we have seen, were broken down; and the central cone was reduced considerably in height and form. Its summit, when the eruption ceased, was about two miles in circumference; its crater was 150 feet in depth, and accessible to the bottom. Two years after this eruption, on the 20th August, 1852, *Ætna* which had been for 9 years in a state of repose, burst suddenly into action. After three violent shocks of an earthquake, two new craters were formed in the Val del Bove, near the lateral cone called the *Pietra Musara*, from which clouds of minute ashes were ejected over the lands on the S. E. of the mountain, and were carried by the wind in columns towards the sea. These showers of ashes were followed by an eruption of lava which descended rapidly down the valley in three streams. One of these, flowing through the narrow valley of Calanna, took the direction of *Zafferana*, advancing upon that town through the rich and highly cultivated lands which form the lower border of the woody region, in a stream 2 miles wide and 9 feet deep; the second flowed towards *Milo*, and the third towards *Giarre*. The latter streams stopped in a few days, but that which took the direction of *Zafferana* con-

tinued to flow until it had nearly reached the town, producing the most serious apprehensions for its safety. On the 8th November a new crater opened which poured out a fresh stream of lava which reached the *Val del Scianoto* and again threatened *Zafferana*. This was one of the most formidable eruptions of modern times, and it is said to be more than 500 years since the lava flowed in that direction.

Summary. — It may be useful to the traveller to have a brief summary to the principal facts established by the eruptions we have described:—1. When the crater is nearly full, or its surface is little depressed below the rim, an eruption may be considered near at hand. The periods of rest occur when the crater has been thoroughly cleared out by a violent explosion, or by a series of small eruptions. 2. When the mouth of the crater is so small or so narrowed by accumulated matter as to be unequal to the free discharge of the lava collected in its central channel, lateral openings are formed, which, being nearer the source of heat, discharge the lava in a state of much greater liquidity than the great crater, and often in parabolic curves. For this reason the lava currents from lateral vents are always the most rapid in their movements. 3. The cohesion of a lava current, which exceeds that of any other substance known, causes it to move slowly in the form of a tall ridge or embankment, the surface of which gradually loses its state of fluidity as it becomes cooled by the external air, and aided probably by the escape of heated vapour from the interior of the mass, cracks into innumerable fragments or *scoria*, some of which form a deep layer on the surface, while others roll down the sides and make a regular channel for the advancing current. As these *scoria* are bad conductors of heat, they enable the central portion of the mass to retain its fluidity for several days, and to preserve its heat for months and even years; at the same time they make it possible to cross the current as it flows.

4. The earthquakes which precede and accompany an eruption are caused by the effort of the elastic vapour to clear the internal channel when it is obstructed by masses of solid matter. When the channel is not obstructed, the eruption is seldom preceded by an earthquake. 5. The smoke from the crater is aqueous vapour, more or less dark as it happens to be charged with ashes or volcanic dust. When this vapour condenses in the atmosphere it descends in the form of warm rain, which assumes the consistency of mud when the vapour is loaded with ashes in excess, and when the ground on which it falls is covered with fine fragmentary matter. 6. The fire which is seen above the crater during an eruption is not flame, but the reflection of the molten lava within the crater upon the clouds of vapour which accumulate above it. 7. The lightning which is seen playing and darting from the edges of these clouds, and which is known by the local name of *ferilli*, is not, as was once supposed, the explosion of inflammable gases, but the development of the electricity which is now known to be produced by the rapid condensation of vapour into water, and by the conversion of water into steam at high temperatures and under pressure. 8. The diminution of the water in the springs and wells, and the sudden retiring of the sea, are popularly regarded as infallible indications of an approaching eruption. Numerous theories have been adduced in explanation of these phenomena, but as our purpose is simply to record facts, we abstain from entering into a question which has been so long the subject of conflicting opinions.

Geological Structure.—After the details we have given of the changes which have been effected in the mountain during 1800 years, it will not be necessary to describe its geological structure at any length. *Monte Somma* being the representative of the ancient volcano, we may repeat what we stated at the commencement of this article, that the semicircular crest of rocks which enclose Vesuvius on the north, and the little ridge of *Peda-*

mentina on the south, agreeing as they do in geological character, are the remains of the walls of the original crater destroyed by the eruption of 79, and that the cone which was then formed became a distinct mountain under the name of Vesuvius. The lower beds of *Monte Somma*, like the lower strata of the plain around it, are of enormous thickness, and consist of a compact whitish pumiceous tufa, supposed by M. Von Buch to have been formed under the sea before the mountain was upheaved. This tufa contains some shells of species still existing in the Mediterranean, and numerous erratic blocks of limestone altogether different from that of the district, some of which have been rendered so crystalline by the action of heat, that they may almost be called marble. They contain marine shells of the supercretaceous group, and some of them have been found with serpulæ of great delicacy attached to them. Upon these beds of tufa, which constitute more than half the height of *Monte Somma*, rest numerous concentric layers of leucitic lava, which are supposed to be the lavas of the ancient eruptions of the mountain. They incline regularly outwards at an angle of 26° , and alternate with beds of scoriæ to the very summit, the whole being intersected by numerous dikes of compact lava, many of which intersect each other. The best place for examining these strata and dikes is the *Fosso Grande*, a ravine in the flanks of *Somma* on the left of the road to the *Hermitage*, where they have been exposed by the action of torrents. From that point the traveller will be able to notice the remarkable regularity with which each concentric layer rests on the one below it, a circumstance which is adduced by recent geologists as a proof that they have all been deposited in succession by a cone of eruption, and not thrown up by a crater of elevation, as M. Von Buch supposed, in which case it is contended that they would have been cracked and interrupted by frequent faults. In the *Fosso Grande* may also be examined

the enormous beds of hard white tufa, which were formed by the volcanic mud in the eruption of 1794. In connection with Monte Somma we may record the remarkable discovery of Professor Ehrenberg, who found in the pumice which covers Pompeii the siliceous casts of fresh-water infusoria; even in fragments which had evidently been subjected to great heat. Sir C. Lyell explains this fact by suggesting that the infusoria had been left behind when the water which was charged with them was evaporated from the pumiceous rocks, implying, therefore, that the fires had been fed by fresh-water lakes; while Dr. Daubeny considers that the tufa had been formed under fresh-water charged with the infusoria, and that the pumice had been produced from this tufa by volcanic heat, which was insufficient to destroy the casts of the animalcules.

A deep semicircular valley, which has frequently been mentioned in the preceding pages under the name of the *Atrio del Cavallo*, separates Monte Somma from Vesuvius. It was no doubt a portion of the original floor of the ancient crater, but it is now covered by accumulated streams of modern lavas.

Vesuvius, the cone of the eruption of 79, has been ascertained at various times, when portions of its sides have been rent or broken down, to be composed of distinct concentric beds of trachytic lava; scorise, and tufa, which dip outwards in all directions from the axis of the cone, at an angle varying from 30° to 40° at their upper part, but become horizontal as they approach the precipitous escarpment of Monte Somma. The lowest of these beds are intersected by vertical dikes of augitic lava from 400 to 500 feet high, which, from their hard compact structure and the depth at which they occur, are evidently more ancient than any eruption of which we have record. They are best examined on the N. side near the Punta del Palo. This point, the highest margin of the crater, has been the subject of frequent measurements in connection with the south-eastern margin opposite Bosco-tre-Case, which

has been the lowest point of the crater since it was broken down by the great eruption of 1794. When Saussure measured these margins barometrically in 1773, he found that their height was equal—3894 feet above the level of the sea. In 1794, Poli, by barometric measurement, calculated the height of Punta del Palo at 3875 feet, while Breislak calculated it at 3920 feet. In the same year the south-eastern margin, after the eruption, was found to be 426 feet lower than Punta del Palo. In 1805, Baron Humboldt, on whose authority we give these figures, measured both points barometrically in conjunction with M. Gay Lussac and M. Von Buch, and ascertained their relative heights to be 3856 and 3414 feet above the level of the sea. In 1810, Brioschi, by trigonometrical measurement, calculated the height of Punta del Palo at 4079 feet; in 1816 Visconti, by trigonometrical measurement, calculated it at 3971 feet. In 1822, Lord Minto, by frequent barometric measurements, calculated the height of the same point at 3971 feet, while Mr. Poulett Scrope calculated it at 3802, Monticelli and Covelli at 3990, and Baron Humboldt at 4022 feet—the height of the south-eastern margin in the same year, according to Baron Humboldt's measurement, being 3491, a difference of 531 feet. It would appear, therefore, that the Punta del Palo has been gradually increasing in height since Saussure's measurement in 1773; and Baron Humboldt, after noticing the remarkable correspondence of the various results obtained by so many observers with differently constructed instruments and with different formulæ, observes that "one is almost involuntarily led to hazard the bold conjecture that the northern margin of the crater has been gradually upheaved by subterranean forces."

Minerals.—The catalogue of Vesuvian minerals, which was formerly so voluminous, has been reduced to 40 by the accurate observations of Professor Scacchi, who found that many of the new ones, which were named in honour

of men of science, were identical with others which had long been known. By far the greater part are found in the trachytic lava of Monte Somma, or in the erratic masses of limestone and conglomerate, which were ejected by the ancient eruptions of that mountain. Vesuvius produces only augite (the most abundant of the whole), hornblende, mica, sodalite, breislakite, sulphur, magnetic iron, and leucite (ejected). Somma produces, in addition to these, sarcolite, giobertite (carbonate of magnesia), fluorine, apatite (phosphate of lime), quartz crystals, lapis lazuli, and mellilite (varieties of which have been called at various times humboldtite, somervillite, and surlite), all of which are rare; aragonite, monticellite (silicate of magnesia and lime), sommite or nepheline (davyite and cavolinite); anorthite (christianite and biotite); comptonite, h  uyne, zircon, atacamite (chloride of copper), mica crystals, olivine, felspar, sal ammoniac, idocrase (Vesuvian, the pyramidal garnet, the most beautiful variety found in the European continent, occurring always in erratic blocks and never in lava), meionite, pyroxene (epidot), titaniferous iron, limonite (hydrate of iron), and others of more common occurrence which it is unnecessary to specify.

It remains only to add that the present king erected, in 1844, a Meteorological Observatory near the Hermitage, for the purpose of collecting precise scientific information on the phenomena of the volcano. It is built in the form of a tower, on a hill 2080 feet above the sea. The upper floor contains apartments for the accommodation of the royal family when they visit the mountain. It is under the direction of Signor Melloni, whose scientific attainments will doubtless make it celebrated by observations of great value to future geologists.

No account of Vesuvius would be complete which failed to notice the red and white wine produced by the vineyards which luxuriate in the soil formed by its decomposed scor  e. This wine, which has become celebrated under the

somewhat profane name of *Lachryma Christi*, is now so well known in England that it is unnecessary to describe its qualities; we shall therefore content ourselves with quoting Chiabrera's eulogy of its merits, observing merely that the white kind appears to surpass the red in retaining the peculiar delicacy of flavour which distinguishes it from all the other wines of Campania:—

“ Chi fu de' contadini il si ladiscreto,
Ch' a sbigottir la gente
Diede nome dolente
Al vin, che sovra gli altri il cuor fa lieto ?
Lacrime dunque appellarassi un riso,
Parto di nobilissima vendemmia ?”

HERCULANEUM.

After a visit to Vesuvius, the traveller will no doubt take an early opportunity of exploring the cities which were its victims.

The entrance to Herculaneum is at Resina, at the corner of the main street and the Vico di Mare. The fee is 6 carlini to the two custodi, who provide torches. The excavations called the Scavo Nuovo, are at a little distance from the theatre, but are under the control of the same custodi.

We have already mentioned in our account of Vesuvius that Herculaneum, Pompeii, and Stab  e, were destroyed by the eruption of 79,—Herculaneum by the volcanic mud or alluvium which followed the eruption, Pompeii and Stab  e by the showers of ashes ejected from the crater. Stab  e, which has been sufficiently noticed in our account of Castellammare, was the first of the three cities which was re-discovered; but it was so partially disinterred that it has altogether ceased to present any object of interest to the traveller beyond the site on which it stood. Herculaneum was discovered by the accidental opening of a well in 1706, about 50 years before any regular excavations were made at Pompeii.

The three cities were situated at nearly equal distances from each other,—Herculaneum on the site now occupied by Portici and Resina, about 4 miles from Naples; Pompeii, on the right bank of the Sarno, between 4

and 5 miles from Herculaneum; and Stabiae on the rising ground on the northern flank of Monte S. Angelo, between 3 and 4 miles from Pompeii.

Herculaneum, originally a Phœnician city, derived its name, as we have stated in our account of Vesuvius, from two Syriac words, signifying "pregnant with fire." The antiquaries of the last century expended a vast amount of learning in endeavouring to connect its history with that of Hercules, whom Dionysius of Halicarnassus mentions as its founder, but there is now no doubt that it dates from the earliest period of the Phœnician colonisation. The city was subsequently occupied by the Pelasgi and the Oscans, under whom it became one of the 12 cities of the Tyrrhene confederation. With those cities it became involved in the Samnite War. It was besieged by Spurius Carvilius the Consul, and captured B.C. 294, after it had twice repulsed him with heavy loss. It was subsequently restored to liberty, and admitted to an alliance with Rome. In the year 80 B.C. it joined the other cities in the Social or Marsic Wars against Rome, and was again besieged and taken; but the inhabitants were soon afterwards admitted to the rights of citizenship, with the privilege of being governed by their own laws under the *Demarchs* and *Archons*, of whom mention is made in many of the inscriptions which have been discovered. Several distinguished Romans subsequently had villas in the city or its suburbs; Servilia, the sister of Cato of Utica and the mother of Brutus, resided here in a villa given to her by her lover Julius Cæsar; Tiberius confined his niece Agrippina in another villa, which was destroyed by her son Caligula, in order to obliterate every trace of the cruelties she had suffered.

The city is described by Strabo as situated on a promontory which ran out into the sea and was "remarkably exposed to the S.W. wind, which made it unusually healthy;" and L. Sisenna, the historian, who flourished B.C. 91, describes it as built upon a hill between two rivers, and surrounded by

low walls. Its port was called *Resina*, a name which is still preserved in the modern *Resina*; while the "*Herculis Porticum*," which Petronius mentions as the portico of a temple dedicated to Hercules at the western extremity of the city, is commemorated in the present town of Portici. The name of Herculaneum lingered on the spot till the middle of the 5th century, when the eruption of 472 destroyed the cluster of villages which the poorer citizens erected on the ancient site after the destruction of the city in 79. The promontory mentioned by Strabo was ascertained, during the excavations of the last century, to be about 95 feet within the present line of coast, the intervening space being entirely filled with volcanic matter.

In the year 69 A.D., Herculaneum, like the other cities of the plain, was seriously injured by the earthquake mentioned in our account of Vesuvius. Seneca, indeed, leads us to suppose that some part of it was overthrown by the catastrophe:—"One part of Herculaneum was destroyed, and what remains is not safe." In 79, before it was possible to repair this damage, it was overwhelmed by the torrents of volcanic mud mixed with ashes, for which the eruption of that year was remarkable. This mud, formed of the trachytic matter of Monte Somma, filled the houses and public buildings nearly to their roofs, and hardened as it cooled into a coarse tufa, upon which, in subsequent eruptions, showers of ashes, volcanic alluviums, and streams of lava, were deposited to a depth varying from 70 to 112 feet. Sir William Hamilton calculated that these accumulations were the work of six distinct eruptions. In the course of his investigations he found that they are divided by thin strata of good soil, in which Lippi has discovered large numbers of land shells, which are supposed to have burrowed into them to hibernate during the intervals of the successive deposits.

As we have described the phenomena of the eruption of 79 in our account of Vesuvius, it is unnecessary

to repeat the details in this place. It will be enough to state that nothing has been found to support the popular opinion that the destruction of the city was attended by any great loss of life. On the contrary, the discovery of only two skeletons in the earlier excavations, one of which, from the cast made by his extended arm upon the tufa, would appear to have perished in the attempt to save a bag of gold, is a convincing proof that the inhabitants had time to escape; while the very rare occurrence of portable articles of value, such as money and plate, is an additional proof that they were able to remove nearly all the valuables which they could carry. We have already said that the poorer classes of citizens returned to this spot after the catastrophe, and built some small villages which preserved the name of their ancient home down to the 5th century. During the existence of these villages, the Romans are supposed by Winckelmann to have made an attempt to excavate the ruins. He quotes a dedicatory inscription, containing the words "*signa translata ex abditis locis ad celebritatem thermarum severianarum*," &c., as a proof that the objects to which it referred were taken from one of the buried cities; but the Abate Fea is of opinion that the term "*abditæ loca*" is of too frequent occurrence in inscriptions to be regarded as a confirmation of this idea. From the 5th to the beginning of the last century, the existence of Herculaneum was entirely forgotten. Portici and Resina had been built upon the volcanic matter in which it was entombed, and no one among the many thousands who, for 13 centuries, enjoyed their villeggiatura on the delightful shores of Granatello, ever dreamed that he was dwelling upon a city as venerable, and once as conspicuous, as Naples.

The discovery of that city is due to one of those fortuitous circumstances which have so often brought to light the hidden treasures of classical Italy. In 1706, the Prince d'Elbœuf, of the house of Lorraine, was building a casino at Portici, near the mole of Granatello, which he was anxious to

decorate with all the antiques he could procure. Hearing that a person in the town, in deepening a well, had discovered some fragments of mosaics, he not only purchased them, but bought likewise the right to search for more. This well, which is now believed to be ancient, at least in its lower part, was about 90 feet deep. Near the bottom was an opening, like those which were sometimes formed by the early Christians in the catacombs, and still more like those which they formed in the wells of Malta for purposes of concealment. From this hole a passage led into what were considered the foundations of houses and streets, but which we now know to be the walls of the Proscenium of the Great Theatre. For 5 years the Prince continued his excavations, without appearing to have any precise knowledge of the history or the name of the site he was exploring, and brought to the surface numerous statues and fragments of ancient sculpture, some of which he sent to France, while he reserved others for the decoration of his villa. At length, on the discovery of one of the female statues of the Balbus family, Count Daun, the Austrian viceroy, thought it necessary to interfere. He claimed, in the name of the State, the restitution of all that the Prince d'Elbœuf had discovered, and peremptorily prohibited the removal of any other fragments. Some of the statues which the Prince restored, Count Daun sent to Prince Eugene, with whom he had served under Marlborough, and who had been his commander at the siege of Turin. Prince Eugene had them placed in his garden at Vienna, and, at his death they were purchased by Frederick Augustus, King of Poland and Elector of Saxony, for his palace at Dresden, where they are still preserved. The war of the Quadruple Alliance soon called Count Daun into more active service, and the viceroys who succeeded him held office for too short a period to give any thought to the discovery of antiquities. For 30 years, therefore, nothing more was done, and the excavations were again for a time forgotten.

In 1736, two years after the accession of Carlo Borbone (Charles III.), his majesty determined to build a palace at Portici. In the progress of the building, Colonel Alcubier, a colonel of engineers, who had the direction of the works, represented to the king the existence of the well from which, in former times, so many antiques had been obtained. His majesty immediately ordered the excavations to be resumed, but unluckily appointed the colonel to superintend them. This officer, zealous as he was, was quite ignorant of antiquities, of which, indeed, we have a proof in the fact that on finding an inscription in bronze letters, he had the letters detached from the marble without copying the inscription, in order to send them to the king. He next explored and defined the great theatre, and found the bronze chariot with its four horses and containing a figure of bronze gilt, which is supposed to have stood over the entrance of the building. This quadriga had evidently been thrown down by an earthquake, for it was lying broken on the ground; but instead of collecting the parts for the purpose of being restored, Colonel Alcubier had them carted off to Naples, and thrown, like rubbish, into the Castel Nuovo, where they lay until the continued pilfering of the fragments induced the Government to have the remainder melted down into busts of the king and queen! He removed the pictures from the walls without preserving any trace of the beautiful arabesque frames in which many of them were fixed, and allowed those which did not appear so well preserved as the others to be destroyed. Fortunately for the interests of art, this system was not of long continuance. The colonel of engineers was removed to a more congenial post, and was succeeded by a Swiss, Carl Weber, a man of taste and a scholar, to whom, says Winckelmann, "the world is indebted for all the discoveries which have since been made." He arranged all the objects as they were found in the Royal Palace of Portici, and Couart the sculptor was

S. Ital.

employed under his direction, to repair and restore the sculptures which required reparation. At this time so little was known of the true character of the site, that Mr. William Sloane, who was in Naples in 1740, in communicating an account of the excavations to the Royal Society, of which his relative Sir Hans Sloane was then president, described it as being considered by some to be a city called "Aretina in the time of the Romans, and by others Port Hercules, where the Romans usually embarked for Africa, and which it is was thought was overwhelmed by an eruption of Vesuvius, not sunk by earthquakes, as Cuma, Baia, and Tripergola." In the same year, Mr. Knapton descended the well and explored the theatre and the parts adjacent. He found in the interior of the theatre "great quantities of timber, beams, and rafters, broken and entire, lying some one way, some another, and all converted into perfect charcoal, except where it had been moistened with water, where it was like rotten wood." The whole place was filled with fragments. The buildings were all of brick, covered with thin plates of marble; the columns were of the same material, coated with stucco; and the walls were decorated with paintings. Mr. Knapton mentions also two columns of oriental alabaster, which had been got out of the well and sold for 50,000 ducats. As the well, which up to this time had formed the only means of access, was found both difficult and dangerous for the removal of such large objects, a new entrance was opened in 1750, in the form of a long narrow passage sloping gradually down into the theatre, at a point where it is about 65 feet below the level of the street. This passage is cut through the solid lava, and is still the only way by which the traveller can descend to examine the building.

About this time the king was induced to bring the Abbe Hajardi from Parma, and confer upon him an annual pension of 5000 ducats, in order that he might write a complete account of the researches which his majesty intended

to prosecute in the buried cities of the district. The result of this arrangement, after the labour of five years, was the production of Bajardi's well-known, but ludicrous, work in 5 large quarto volumes, in which he attributed the origin of the cities to Hercules, and indulged at such length in his favourite theory, that he began with the history of the demigod *ab ovo*, and had scarcely brought him to the 24th year of his age at the close of the 5th volume. The king, weary of this learned pedantry, insisted that the abbé should write a history, not of Hercules, but of Herculaneum; the reproof, however, produced only a dry catalogue of the antiquities, unenlivened either by historical research or artistic criticism.

The excavations commenced by Carlo Borbone were continued for nearly 50 years, but with so few hands, so little system, and in so desultory a manner, that it is more surprising that so much was brought to light than that so much was left for future explorers to overcome. At the same time it must be admitted that the difficulties of excavating such a site were as considerable as the expense was serious to an exchequer drained by the costs of frequent wars. In the first place, the buildings were filled with a material which there were no means of removing in any quantity to the surface; the hard tufa and the harder lava presented a perpetual obstacle to the progress of the workmen; and these impediments were increased by the existence of the two towns on the overlying strata, which made it dangerous to excavate without taking immediate measures to support the soil above by an extensive series of substructions: For these reasons, as soon as one portion was excavated, it was immediately filled up with the soil and rubbish from the site which was next explored: shafts or cunicoli were sunk from the surface in every direction, from the palace to the fort of Grana-tello, and from that point along the coast almost to the eastern boundary of Resina, in order to ascertain the limits of the city; while, for the secu-

rity of the houses above, it was found necessary to build up some of the most interesting edifices as soon as they had been rifled of their treasures. Of these excavations nothing is visible but the theatre, one-third of which lies under the main street of Resina, and the Scavo Nuovo: but as the present king has recently resumed the works, there will soon probably be many more objects to engage our attention.

The Theatre, when first discovered and cleared, must have been a very instructive object. It is now so encumbered with the walls and buttresses which have been built to sustain the soil above it, that it is little better than a labyrinth; and although some of its details are very interesting as illustrating the architecture of a Roman theatre, the traveller will obtain a much better idea of the general arrangement of such a structure from that which he will meet with at Pompeii than from the most laborious exploration of these ruins. It will be sufficient, therefore, to say that the area consists of 18 rows of travertine seats, about a foot high by $3\frac{1}{2}$ feet wide, divided into six compartments or *cunei* by seven lines of stairs, called by the Romans *vomitores*. These stairs led directly from the semicircular inclosure of the orchestra to a broad corridor, above which was a portico with three other rows of seats. The orchestra is about one-third larger than that of San Carlo, which is the largest modern theatre in Europe. At the back of the stage the volcanic matter which filled the building still exhibits the cast of a mask of the human face, formed, no doubt, while the mask was hanging against the wall. Sir W. Hamilton says that, when it was discovered, it was as clear as if it had been taken in plaster of Paris, and that the mask itself was perfectly uninjured. Over the architraves of the side-entrances to the orchestra, two inscriptions were found; one recording the erection of the theatre at the cost of Lucius Annius Mammianus Rufus, Judge and Censor; the other recording the name of the architect, Numitius

the son of Publius. In a passage at the back of the stage is the well which will always be regarded with curiosity as the origin of the excavations. The ground about it is generally very slippery, so that it must be approached with caution. At the right end of the Proscenium is a rectangular base, which evidently bore a statue. It has the following inscription: — "*Ap. Claudio. C. F. Pulchra. Cos. Imp. Herculanenses. Post. Mort.*" At the left end is another with the inscription "*M. Nonio Balbo Præt. et Procons.*" The roof and upper part of the building was supported, at equal distances, by large square pilasters, built of compact red brick with marble cornices, the surface being lined with marble slabs or decorated with paintings, many of which may now be seen in the Museo Borbonico. Statues of Drusus and Antonia, and of the Nine Muses, were found in other parts of the building. In the galleries, stalactites are continually forming by the percolation of water charged with carbonate of lime. It is calculated that the theatre would contain 8000 persons.

Although there is nothing beyond this theatre to be seen at this end of the city, it may be interesting to state briefly the principal discoveries which were made. On the S. side of the theatre was a temple, standing with it in a public square in which the two equestrian statues of the Balbi were found. From this temple a broad straight street, paved, like Pompeii, with blocks of lava, bordered with foot-pavements and lined with porticos, led, almost due east, to another temple, standing also in a public square. In the middle of the street on the north side was a basilica, 228 feet long and 132 feet broad, surrounded by a portico of 42 columns, and decorated with paintings. Over the entrance was an inscription recording that M. Nonius, the Proconsul, erected it, with the gates and the city walls, at his own cost. On the south of the street of the basilica were several squares of buildings arranged on a regular plan and with perfectly-straight streets, like the modern city of Turin. On the

east of these was a large temple; and on the west, divided by what appeared to be the course of a small stream, was a large villa—a very noble structure, surrounded by a garden, with an oblong square court before its western front, surrounded by a portico supported by fluted columns of brick stuccoed. In the angles were termini and busts; in front of each terminus was a fountain; and in the middle of the court was a larger fountain decorated with statues. Some beautiful mosaics and sculptures were found in this villa; and in one of the rooms was discovered the Library of Papyri of which we have given an account in our description of the Museo Borbonico. The cabinet which contained the papyri had been converted into charcoal by the action of fire. The papyri themselves so closely resembled the same material that many of them were mistaken for it, and were either broken to pieces or thrown away; and the remainder would have shared the same destruction, if their regularity had not induced a more minute examination which led to the detection of written characters. Some of the richest treasures in the Naples Museum were discovered in this villa. It would be tedious to give a complete list; but we may mention the statues of Æschines, Agrippina, the Sleeping Faun, the Six Actresses, the Mercury, the group of the Satyr and the Goat; the busts of Plato, Scipio Africanus, Augustus, Seneca, Demosthenes, &c.; and some interesting specimens of furniture, linen, and food.

The *Scavo Nuovo* was commenced near the sea in 1828, and continued till 1838. The principal objects discovered were some Roman tombs, apparently constructed subsequently to the eruption of 79, and a country villa of great extent, called the Casa di Argo, from a painting of Io guarded by Argo which was found in the dining-room. This villa also supplied the museum with some valuable specimens of eatables. Near it was found an inn, in which a skeleton was noticed. But the interest of this excava-

tion was materially diminished by the discovery that the site had been examined by the Prince d'Elbœuf more than a century before.

During the whole of these excavations nothing was found which gave any certain knowledge of the size of the city; and the explorers do not appear to have reached any one of the gates or any portion of the walls. It was ascertained that the city was built on a stream of trachytic lava which must have been coeval with the ancient eruptions of Monte Somma; and that the houses, as far as they were explored, were generally of one story.

The traveller who is desirous of returning to Naples after leaving Herculaneum may vary his route homeward by passing down the Vico di Mare to *Granatello*, with its little Fort and Mole, beautifully situated on the shores of the bay, and commanding the most charming scenery. *Le Mortelle*, behind the Fort, is a public promenade, which wants nothing but an English landscape-gardener to make it delightful in itself, and an agreeable ornament to the Royal Palace in its rear. The ancient line of the Herculanean coast has been ascertained to be exactly midway between the northern boundary of the Mortelle and the southern extremity of the Palace. The geologist will be much interested by a walk along the coast from the Mole of Granatello to Torre dell' Annunziata. There is scarcely a spot in the whole distance of 9 miles, which does not afford instructive evidence of the mode in which the lava-currents have entered the sea. The little promontories and cliffs are all composed of lava, which in many places exhibits a columnar structure.

POMPEII.

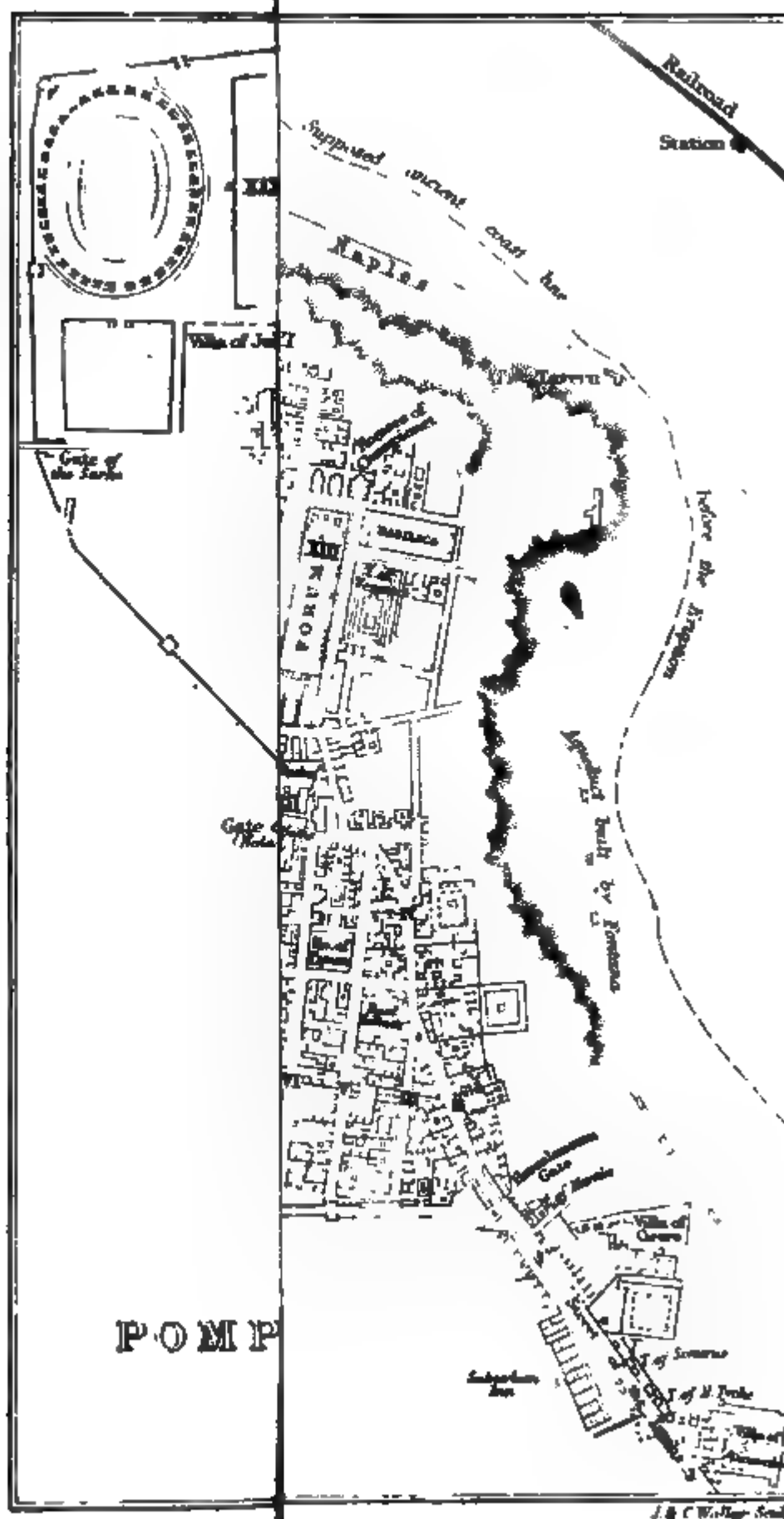
The railroad from Naples to Castellammare has a branch from Torre dell' Annunziata to Nocera, which passes close under Pompeii, and skirts the whole of its eastern wall. This branch line has a station at Pompeii, but as its trains run less frequently than those to Castellammare, the traveller has the

choice of two routes:—1. By the first he will leave the branch at the Pompeii station, which is near the quarter of the Forum, and is about equi-distant from the two main entrances to the city. The best plan, if this route be followed, is to walk or ride from the station to the old road, which will enable him to enter the city by the Street of the Tombs, quit it by the modern entrance at the barracks, and then proceed to the amphitheatre.—2. By the second, the traveller will leave the railway at Torre dell' Annunziata, and there hire a carriage to convey him to the Street of the Tombs, to wait for him at the barracks' entrance, convey him to the amphitheatre, and thence back to Torre, all which must be arranged by bargain before starting. Six carlini is a fair price for this service; but nothing should be paid until the journey be completed. A few coppers should be taken for the sweepers of the mosaics, &c.

Inn:—Hôtel Bellevue, a new inn, close to the railway, kept by S. Prosperi, a very civil and obliging landlord.

Guides: All appointed by the government, and easily recognised by their uniform. They are generally intelligent men, but the traveller, who does not comprehend the Neapolitan idiom, should engage one who can speak French. Jacobo, one of the best guides, can speak French, and a little English also, and understands all that is worth seeing. The fee is 1 piastre for a party, and 6 carlini for a single person, which ought to include all the pictures and other objects which are kept locked; but there are separate custodi for the Temple of Venus, the Temple of Quirinus, and the House of the Augustals, each of whom expects 1 carlino. As a general rule, the traveller will find that the smaller his party the better; and that Pompeii will be more appreciated on a second visit than on a first.

Situation and History.—Pompeii is situated on a hill of trachytic lava, formed by the ancient eruptions of Monte Somma. This hill appears to have formed a peninsula, surrounded



on two sides by the sea, which almost washed the walls of the city on the west and south, and bounded on the east by the river Sarno, which was formerly navigable for a short distance above its mouth. The position of the city, therefore, must have given it considerable importance as a military and commercial port, and also as one of the most agreeable watering-places on the southern coast of ancient Italy. Although Seneca calls it "a celebrated city," we know little of its history beyond the facts that it was of Phœnician origin (p. 278.), that it was subsequently occupied by the Oseans, the Etruscans, and the Samnites, and that it was one of the twelve cities of the Tyrrhene confederation. In the Social War it was besieged by Sylla after he had conquered and destroyed Stabiae, and was only saved from the same fate by the diversion made by Cluentius, who compelled the Roman general to give him battle in the neighbourhood of Nola. After this, the proceedings of Publius Sulpicius, the tribune, compelled Sylla to raise the siege, and return with his army to Rome to quell the sedition which had been excited by the intrigues of Marius. Pompeii afterwards made her peace with Rome, was admitted to the rank of a municipium, and, like Herculaneum, was allowed to retain the privilege of being governed by her own laws. Sylla, however, appears to have subsequently dismantled the fortifications, in order to prevent the possibility of any future resistance; and still further to secure this object, he established a military colony in the suburbs, to keep the citizens in check,—a proceeding which gave rise to frequent disturbances, followed by appeals to the Roman senate in which Cicero took a conspicuous share. Under Augustus, the city received another colony, consisting chiefly of disbanded veterans, who were located with the colony of Sylla in the suburb outside the walls, beyond what is now called the Herculaneum Gate. After this second immigration, the suburb became known as Augusta Felix. Under Nero (A.D. 55), Pompeii became a

Roman colony. Long, however, before this event, in fact from the time when it became a municipium, it was one of the favourite resorts of the aristocracy of Rome. Cossinius, the Roman general, made it his head-quarters in the Servile War, and was nearly surprised and captured by Spartacus while he was bathing on the beach. Cicero had a villa in the Augustan suburb, in which he composed his "Offices" and entertained Augustus, Balbus, Hirtius, and Panza as his guests. Claudius took refuge within its walls from the tyranny of Tiberius, and his son Drusus lost his life here by suffocation while swallowing a pear. During the same reign, Phœdrus resided here as a refugee from the persecutions of Sejanus; and Seneca himself tells us that all his early youth was passed at Pompeii. The only other fact of interest in the history of the city is recorded by Tacitus, who states that in the year 59 a quarrel, occasioned by some provincial sarcasms, took place in the amphitheatre between the people of Nuceria (Nocera) and those of Pompeii, which ended in a sanguinary fight (*atrox cædes*) in which the former were beaten with great loss. Smarting under their defeat, they went to law, and finally appealed to Nero who gave judgment against the Pompeians. He sentenced Regulus and the other ring-leaders to be banished, and ordered all public spectacles and theatrical amusements to be suspended in the city for the space of ten years, a sentence of unusual severity, which, instead of lessening, appears to have increased the hostility of the provincials, as there is still extant in the Street of Mercury a rude drawing, in which the victory of the citizens is commemorated in a manner by no means flattering to the defeated party.

Destruction.—While labouring under this interdict, and about four years after it had been pronounced, the city was startled by a more terrible visitation. This was the earthquake of Feb. 5. 63, the first indication that the internal fires of Vesuvius were returning to their ancient channel. Tacitus says

that it threw down the greater part of the city. Seneca tells us that it ruined the city, and did considerable damage to the places in its neighbourhood, swallowed up 600 sheep, and deprived many people of their reason. So great was the terror which it inspired that the Pompeians abandoned the city for a time. They returned, however, in the course of a few months, and began to repair the damage it had caused. Another earthquake in the following year appears to have done still greater mischief, for we still find many of the floors out of their level, the columns bear evidence of having been violently dislocated, and the walls of the public buildings still show marks of having been split or overthrown. The citizens were in the act of repairing these damages and of rebuilding the shattered edifices, when the great eruption of Aug. 24. 79, occurred. The details of that awful night, as recorded by Pliny the younger, who was a witness of the eruption, will be found in our account of Vesuvius. To that account we have only to add here that, while Herculaneum was inundated and destroyed by a deluge of volcanic alluvium, which afterwards hardened into tufa, Pompeii was overwhelmed by showers of red-hot stones, scorix, and pumice, no lava having ever reached it. The roofs of the houses, being mostly of wood, were burnt by the heated matter, or broken down by the weight of the accumulated ashes. Compared with the estimated population, the number of skeletons hitherto discovered is extremely small, a fact which proves that the inhabitants generally succeeded in escaping; and as the lowest of the different strata which now cover the ruins are found to have been broken in many places, there is no doubt that when the eruption ceased, many of the citizens revisited the site and removed such property as could be reached from the upper parts of their houses. In some instances, indeed, the houses have been found disturbed in a much rougher manner than their owners would have been likely to adopt; in one remarkable case which we shall

have occasion to notice, we shall find that the site of the public Treasury was not forgotten, and that considerable ingenuity was exercised to obtain access to its stores. For these explorations, lawful as well as furtive, facilities were afforded by the partial reoccupation of the site, for there appears to be no doubt that many of the lower classes, like those of the sister city of Herculaneum, built villages upon the ruins after Vesuvius had relapsed into inactivity, and that these villages continued to be occupied by their descendants for about four centuries. They are supposed to have been destroyed by the eruption of 472, after which the site was abandoned for ever. Subsequent eruptions deposited successive layers of volcanic matter upon the accumulations of the first, and we may now see at least seven distinct strata of scorix, tufa, and lapilli, varying in thickness according to the violence of the eruption which produced them, and covered by about 2 feet of very rich and productive earth, formed by the decomposition of the surface. The name, however, appears never to have been lost like that of Herculaneum, for the term "Campus Pompeius" occurs frequently in the chronicles and ecclesiastical documents of the middle ages. With such a record perpetuated in the living language of the country, and with the upper wall of the Great Theatre still visible above the surface (for there is abundant proof that it was never buried), it seems almost incredible that Pompeii should have remained undiscovered and forgotten down to the middle of the last century. Still more extraordinary is the fact that so ingenious an architect as Domenico Fontana, when employed by the Count of Sarno in 1592 to form an aqueduct for conveying the water of the Sarno to Torre dell' Annunziata, could have carried his subterranean channel under the most interesting portion of the city, traversing the Forum and three Temples, and sinking his air-shafts or *spiracoli* over more than a mile of its surface, without having his curiosity excited by the foundations of ancient

buildings which were continually impeding the progress of his work. At that period, indeed, no one seems to have had an idea of the treasures which had thus been undermined. In fact, another century elapsed before Macrini, observing numerous traces of houses and walls in the more exposed portions of the surface, conjectured that they might possibly mark the site of the long-lost city of Pompeii. Whatever may have been thought of this suggestion by the scholars and antiquaries of the period, the Spanish Viceroy was the last persons to expend any portion of the public revenue in testing its probability, and the problem was destined to remain unsolved for another 60 years.

Discovery.—It was not till 1748, when a countryman, in sinking a well, discovered a painted chamber containing statues and other objects of antiquity, that anything like a real interest in the locality was excited. Carlo Borbone, the first resident sovereign whom Naples had seen for many generations, was then upon the throne, and the recent excavations at Herculaneum had awakened a desire for further explorations. That sagacious prince, therefore, ordered the excavations to be prosecuted on a systematic plan. In 1755 the amphitheatre was cleared, and from that time to the present the works have gone on, with more or less activity, the greatest progress having been made by the French during the first sixteen years of the present century. Since the fall of Murat, the excavations have been of a very desultory character, sometimes abandoned for several years together, and sometimes resumed for a few months or weeks; so that, after 104 years' labour, not more than a fourth part of the city has yet been exhumed. For some years past, few excavations have been made except when some royal or distinguished personage has happened to be in Naples. The sum of 6000 ducats, about 1000*l.* per annum, is allowed for repairs, excavations, and incidental expenses, an amount altogether inadequate to do more than is at present

accomplished, and this sum, it is understood, is generously advanced from the private purse of his present Majesty. If we may regard the results of the last 100 years as an index of the future, or in other words, if we may reduce them to an arithmetical calculation, it will follow that, as it has taken 104 years to excavate one quarter of the city, 312 years, at the same rate of progress, must elapse before the whole site will be cleared. The part now excavated contains 2 forums, 9 temples, 2 basilicæ, 3 piazze, an amphitheatre, 2 theatres, a prison, double baths, nearly 100 houses and shops, several villas, a considerable portion of the walls, 6 gates, of which only 2 are tolerably perfect, and about a dozen tombs.

Walls and Towers.—The walls have been traced throughout their whole extent, though a portion only, which was excavated in 1814, is open to our examination. They are about 2 miles in circuit, and are elliptical in form, presenting scarcely any angles except in the neighbourhood of the Amphitheatre and at the central gate of the north side. On the west, there are no traces of the wall, though it is supposed that the villas which we meet with in that direction are built on its foundations. In all probability the rapid slope of the ground towards the sea rendered the protection of a wall unnecessary on that side; or if it ever existed, it may have been destroyed in the siege of Sylla, and not rebuilt after Pompeii become a Roman colony. The area which was thus enclosed by the sea on the one side and the walls on the other is estimated at 160 acres, of course exclusive of the suburbs. The greatest length of this area is $\frac{3}{4}$ of a mile; the greatest breadth is somewhat less than $\frac{1}{4}$ a mile. The walls were of great solidity and breadth and had a double parapet; the outer one being 25 feet high, the inner varying from 30 to 40 feet, according to the inequalities of the ground. The breadth between them was about 14 feet, which would easily allow three chariots to pass abreast. They had 12 square towers,

of several stories, placed at irregular intervals in their circuit, the least distance between them being in the neighbourhood of the gates, where, of course, protection was most required. The face of the outer wall inclines slightly inwards; the inner one was strengthened by an agger, and was furnished with broad flights of steps to afford convenient access on the city side. The construction of the walls bespeaks their origin, and confirms what we have said in regard to the history of the city. They are built of large blocks of lava, in horizontal courses, and without cement; but the joints, especially in the lower part, resemble the Pelasgic rather than the Etruscan style of military architecture, being sometimes vertical, sometimes inclined, and occasionally dovetailed. For the most part they are beautifully fitted, though the workmanship is much ruder than that met with in the cities of Etruria. Many of the stones are inscribed either with Pelasgic or Oscan characters. In the upper courses, the architecture is much more recent, resembling the regular isodomon of the Greeks, and the stone used is travertine instead of lava. These upper courses, however, have been frequently broken and rudely repaired; showing the effect of breaches from the battering-rams of an enemy and the hurried manner in which those breaches were filled up. Both the outer and the inner parapets had battlements and embrasures, so that from a distance the city must have appeared to have a double line of fortifications. The *Towers*, as we have already stated, were square, and apparently of many stories. They covered the entire breadth of the wall, were pierced by archways to allow a free passage to the troops, and had little sallyports at their base to afford an exit in time of siege. They are evidently more recent than the walls, being constructed of small pieces of tufa stuccoed at the sides, and are all more or less ruined, especially on the outer side, as if they had been purposely dismantled, for neither earthquakes nor sieges can account for so extensive and systematic a demolition.

This appears to have been done by Sylla at the close of the Social War. *The Gates*, whose position has been ascertained, are six in number; five of these are on the northern side of the ellipse, and one on the southern. Beginning with the N.W. they occur in the following order:—1. The Herculaneum Gate, on the Via Domitiana; 2. The gate leading to Vesuvius; 3. A gate partially excavated, leading in the same direction; 4. Gate of Isis, leading to Nola; 5. Gate of the Sarno; 6. A gate leading to Stabiae and Nuceria. In addition to these there was probably a water gate, or at least some landing place or steps on the western side, which future excavations may bring to light. All the gates are mere ruins, except those of Herculaneum and Isis, which we shall describe more fully in their proper order.

The Streets are extremely narrow, which was no doubt the case in most of the ancient towns of Southern Italy, where it must have been an important object to exclude the sun as much as possible. In those of Pompeii it is clear that not more than one carriage, narrow as the ancient chariots were, could pass at a time in any but the principal thoroughfares. The pavement is composed of large irregular blocks of lava, closely fitted together, like that of the Appian generally; and it is usually bordered by a curb, elevated in some places a foot or more above the carriage way. The ruts of chariot wheels are everywhere visible, crossing and recrossing each other in the broader streets, but worn into one deep rut in the smaller ones. In the larger thoroughfares a raised stepping-stone is frequently seen in the centre of the street, for the convenience of foot passengers in times of rain; stones for mounting horses also are placed at the side of the pavement, in accordance with the law of Caius Gracchus "*de viis muniendis*," and holes are found in the curb opposite the principal houses and shops for fastening the halter. When the width allows it, there is a narrow pathway in front of the houses, paved with a

coarse mosaic of brickwork, and occasionally stuccoed. Here and there, where the angles of the pavement have been broken, they have been repaired with pieces of iron. At the entrance of many of the streets, lists have been found containing the names of those inhabitants who were entitled to vote at the elections of the *ædiles* or *duumviri*. Of the streets which have been traced, 5 may be considered as the principal thoroughfares of the city. The first led from the *Herculaneum Gate* to the *Forum*, and is broken by several junctions with minor streets, forming *trivia*, or places where three ways meet: the second, of which only one portion called the street of the *Dried Fruits* has yet been excavated, appears to have traversed the city in a straight line from the gate of the *Sarno* to the sea, dividing it into two equal parts; the third ran parallel to the former from the *Gate of Nola* to the sea, through the *Street of the Baths*: the fourth led in a straight line from the *Gate of Vesuvius* to the quarter of the *Theatres*; the fifth led from the *N. wall* of the city to the *Forum* and is the largest which has yet been opened: it is now known as the *Street of Mercury* in the upper part, and the *Street of Fortune* in the lower.

From the existence of stepping-stones in the pavement, it has been supposed that some at least of the surface water ran through the streets into the sea; but there is reason to believe that the principal thoroughfares were supplied with sewers, and that there was a regular system of house drainage. *Mazois* gives a drawing of a sewer beneath one of the streets, whose locality he unfortunately does not mention; he states also that he saw a drain leading to a sewer, closed by an iron grating, by which one of the fountains of the *Forum* discharged its surplus waters. The nature of the pavement renders it very improbable that the subterranean sewerage of *Pompeii* will ever be completely ascertained.

Public Buildings.—The public edifices and monuments of *Pompeii* are true interpreters of its history. The

more ancient are Greek, the more recent Roman. The basements of many of the *Temples* date evidently from the Greek colonisation, and one at least of the *Temples* still retains the peculiar features of *Grecian architecture*, and appears to have undergone very little change. In general, however, the older *Temples* have been supplanted by others of the *Roman period*, which show that corruption of style which is everywhere characteristic of *Roman architecture*. The forms as usual have been retained, but the principles of *Greek art* have been corrupted or rejected altogether. Examples of this may be met with in all the buildings of the *Doric style* throughout the city. Long tapering columns are found in the place of the massive well-proportioned columns of *Grecian Doric*. Instead of 20 flutings, the *Greek standard* of the time of *Pericles*, each column is channelled with an indefinite number; and while the *Greek column* always stands flat upon the floor without a base, the *Roman column*, as we see it at *Pompeii*, is elevated on a pedestal. The *Ionic capital* also, which in *Greek architecture* was invariably marked by its severe simplicity, is here loaded with ornaments and geometric mouldings, and in some instances is different in its essential features from all other examples of *Ionic*, even of *Roman times*. The *Corinthian* likewise differs from that of *Greece* in the debased character of the foliage.

Domestic Architecture.—If the eruption which overwhelmed *Pompeii* had not been preceded by two destructive earthquakes, we should have found it a more perfect example of a *Roman city* of the third class. But these earthquakes must have effected almost as extensive changes in its external features as those which were produced in the *London* of the middle ages by the *Great Fire*. Hence we find in every quarter of the city marks of hasty renovation and repair, generally with the commonest materials. Hence it is that so many of the larger buildings exhibit a monotonous uniformity, that there are so few of an archaic

character, and that the decorations retain so much brightness of colour. The private houses, with few exceptions, are small and low, deficient in everything which an Englishman understands by the words *comfort* and *home*; and displaying neither magnificence of outline nor effect in elevation. Only one has been discovered with a portico, and that may be more appropriately described as an ornamental doorway. Even the Villa of Diomedes has no better entrance than a mere porch formed by a column on each side. The domestic architecture, in short, is entirely that of a people accustomed to pass the greater portion of their day in the open air. As all the principal houses are on one plan, we shall avoid repetition in our notices of the different buildings, by giving in this place a brief description of the arrangement of an interior, which will serve as a type of the whole. The ground floor of the larger houses, like that of the modern palaces of Naples, was generally occupied by shops, which are proved by numerous inscriptions to have been an important source of profit to the owner; and we have a curious illustration of the commercial character of the city in the fact that some of the richest mansions had their private shops communicating with the interior, in which the proprietor evidently sold the agricultural produce of his farms. These shops were always open to the streets, like those we see in the older quarters of Italian towns at the present day. Where there were no shops, the external walls of the ground floor were always blank, stuccoed, and painted, often with the brightest colours. The upper floor alone had windows, and very few houses had a third floor. The internal arrangement varied of course according to the rank and circumstances of the occupant, but as a general rule, all houses of the first and second class may be said to have been divided into two parts, in accordance with the constitution of ancient Rome and the double life of her citizens,—the first being public, and the second private. 1. The public part,

being intended for the reception of the clients of a patrician, comprised several suites of apartments. On the side next the street there was generally an open space called the *area*, surrounded either wholly or in part by a *portico*. Within this portico was the porch, or *prothyrum*, and the *vestibule*, containing one or more rooms used as waiting rooms or as the porter's lodge. The vestibule opened on the hall, or *atrium*, the principal apartment of this division, where the proprietor gave audience to his clients. It was always a large room, covered with a flat roof open in the centre, and with a cistern called the *impluvium* in the floor to catch the rain which descended through the aperture. The walls and roof were often decorated with great splendour, and the pavement was always of marble or mosaics. Beyond this there was occasionally a small court, or *cavædium*; but as it is frequently wanting, the *cavædium* and the *atrium* have been supposed by some to be identical. Open to the *atrium* was a chamber called the *tablinum*, supposed to have been a depository for family records and public documents, and in some of the larger houses to have served also as a dining room. At the sides were smaller apartments called *alæ*, and frequently rooms for the reception of strangers, called *hospitia*. 2. The communication between the public part and the private was effected by corridors or passages called *fauces*, and sometimes by the *tablinum* also. On entering the private division there was a spacious court, called the *peristyle*, entirely open to the air in the middle, but surrounded by a covered *colonnade* supported by columns, which answered the double purpose of a passage between the different apartments, and of a sheltered promenade in wet weather. The centre of the floor was usually a garden of shrubs and flowers, decorated with statues and fountains. One of the rooms entered from the *peristyle* was the dining room, or *triclinium*, so called from the broad seats which projected from the wall and surrounded the table on three sides and enabled

the luxurious Romans to recline on couches at their meals. The wealth and magnificence of the owner was generally lavished on the decorations and furniture of this apartment, although it was never very spacious, the largest yet discovered being only 20 feet square. Next were the sitting-rooms, or *œci*, noble saloons supported by columns and frequently opening on the garden. In these the ladies of the Pompeian families passed their time, and therefore we need not add that they were richly decorated. Another large room was the parlour, or *exedra*, supposed to be a reception room for the visitors of the family. The library, or *bibliotheca*, was generally a small apartment, as little space was required for the papyrus rolls. The picture gallery, or *pinacotheca*, also opened on the peristyle. The baths were usually in one angle, as was also the *lararium*, or place for the household gods. The bedrooms, or *cubicula*, which were extremely small and inconvenient, were arranged together in two divisions; the first comprising those for the men, called the *andronitis*, was always separated from that of the females, which was called the *gynaconitis* or *gynæceum*. In some of the larger mansions the *andronitis* appears to have been situated on one side of the atrium in the public division. In others, as in the House of Sallust, the female apartments occupy a distinct quarter of the mansion, called the *venereum*, and corresponding in many particulars to the harem of the East. It had there its separate court, portico, peristyle, and triclinium, a separate stove, water closet, and staircase leading to the terrace above, a flower garden and fountain in the centre of the court, and the bedrooms on one side, protected by a lodge for a slave whose duty it was to prevent intrusion. The second floor appears to have been occupied as store rooms and as the apartments for servants. Many of these rooms had windows, some of which were evidently glazed. The roof was flat and was converted into a terrace, planted with vines and flowers so as to form a shady

promenade, or *pergula*. All these upper parts were generally built of wood, which, with the flat roofs, affording a regular lodgment for the heated ashes of the eruption, will at once explain the reason why scarcely any trace of them has been preserved. In the rear of the mansion was an open space or flower garden, called the *xystrus*, which was usually planted with shrubs and flowers, decorated with fountains and statues, and sometimes furnished with a summer-house, containing a stone triclinium, a table, and a fountain, and covered with a trellis for vines or creeping plants. None of the houses have any vestige of a chimney, although coals have been found in apartments both of Pompeii and Herculaneum; we may presume, however, that the stoves were generally heated with wood or charcoal, and were placed in the open spaces of the atria and peristyles. In some houses the arrangement must have been more complicated, for small tubes have been found which were evidently used to carry off the products of combustion. It is unnecessary to describe the arrangement of the smaller houses, since they present the principal features of the larger ones on a smaller scale, and therefore explain themselves. We may remark, however, as a curious fact, that no houses have yet been discovered which we can regard as the dwellings of the poor, and it remains to be proved by future excavations, whether the lower orders were located in a separate quarter of the city, or whether Pompeii was really free from any pauper population. Stables and coachhouses are also wanting, even in the larger mansions and the villas, the only apartments at all approaching to the character of stables being three or four rooms in the barracks for the troops, and a small chamber in the baker's house in which were found the bones of an ass, which was used, as we know from a bas-relief, to work his corn-mill. Even the inns form no exception to this remark, for the skeletons of horses which were found in them were lying in the yards, and not in any apartment to which the

term stable could be applied. Another deficiency is the absence of any thing in the nature of an hospital, although the instruments in the Museum prove that surgery had attained a high degree of perfection in the city; this negative evidence confirms the impression that the sufferings of humanity were little cared for until Christianity had taught mankind that mercy is inseparable from civilisation.

The Shops were very small and mean in appearance, and were all of one character, having the business part in front and one or two little chambers behind. A few only of the better class appeared to have had any second floor, and of that there is no other evidence than the occasional occurrence of a ruined staircase. The shop was open to the street, like those of modern Italy, and was closed at night by sliding shutters. In front it had a broad counter of masonry, with 3 little steps at the end next the wall for the display of the goods, and a small oven in the opposite end, where the articles sold were for consumption as food or drink. When first excavated, many of the shops had the names of their owners written over them, mostly in red paint. Others had signs in terra cotta, to denote the trade which was carried on within them. Thus a goat indicated a milkshop or dairy; two men carrying an amphora signified a wine shop; two men fighting denoted a gladiatorial school; a painting of a man whipping a boy hoisted on another's back, marked the residence of a schoolmaster; and finally, the immortal *checquers*, the ancient ornament of the throne of Osiris, the immemorial symbol of good and evil, the emblem of the priests of Bacchus in Etruria, occupied its prescriptive station on the doorposts of the publican.

Present State.—It is almost superfluous to add that the names now borne by many of the houses are derived from the paintings which they contained when they were first exhumed, or from the royal personages in whose honour they were excavated. The most important paintings and all the principal objects of interest and

value have been removed to Naples, and will be found noticed in our account of the Museo Borbonico. So strong has hitherto been the impression that Pompeii is destined to be again destroyed, that this removal has been regarded as an act of prudence; but unfortunately the same impression has caused the buildings themselves to be abandoned to gradual decay. Hence many of the decorations and wall paintings, which were described by the earlier writers on Pompeii, have been irretrievably lost. Of late, however, at the suggestion of the present King, Cavaliere Bonucci has adopted an excellent practice of supplying the place of the objects removed by coloured casts, and of allowing the pictures to remain *in situ* under the protection of glazed frames; for experience has proved that, without a covering of glass, they perish with great rapidity on being exposed to atmospheric changes. The traveller will at once appreciate the interest and vitality given to the smallest spot of such a site even by the representations of the objects it contained; and it is hoped that his Majesty may one day allow one of the principal houses to be roofed and restored with all the furniture belonging to it, and thus have the satisfaction of creating a museum of Roman antiquity and art, more real and more instructive than any which now exists in Europe.

After these preliminary remarks, we will proceed to describe concisely the principal buildings as they occur in our passage through the city, confining our observations to such objects as are still to be seen, and abstaining, as far as may be, from encumbering our narrative with descriptions of those which have disappeared. We shall trouble the reader with as few technical details as possible, leaving him to draw his own inferences from the information already given. Our remarks, therefore, will be designed rather for the assistance of the general traveller, than for the use of the professional student. The architect and the antiquary, who require more detailed information than the brief indications

which we can give in the space at our disposal, will find everything they can desire in the great works of Mazois, Gell, and Donaldson; and those who may wish to connect the various objects with the inner life and manners of the people, will consult with advantage the interesting volume on Pompeii, published by the Society for the Diffusion of Useful Knowledge, and written jointly by Mr. W. B. Clarke and Mr. A. Malkin. The figures which follow the names in our lists signify the year in which the object was excavated.

I. Street of the Tombs (1811-14). Approaching Pompeii by the road from Torre dell'Annunziata, we enter it by a branch of the Appian Way, which was here called the Via Domitiana. Before it reaches the gate it traverses the suburb called Augusta Felix, the colony of Augustus, which appears to have been the aristocratic quarter of the city. Everything in this suburb is Roman. On either side the street is bordered by tombs of every variety of form and taste, recalling to our imagination the ancient glories of the Appian as it once emerged from the Eternal City upon the Campagna. At the commencement of the street on the right hand is the

Villa of Diomedes (1771-4).—This is the most extensive, the most elaborate, and the most highly decorated private residence which has yet been discovered. It is also peculiarly interesting as the only perfect specimen of a suburban villa which has come down to us. It is called the Villa of Diomedes on the very slender ground of the tomb of M. Arrius Diomedes having been found near it. As we have already described the general arrangement of the Pompeii houses, we shall not weary the traveller with the details of each separate apartment, but shall simply notice the leading features of the building. A flight of six steps between the remains of the two columns which formed the entrance-porch, leads us from the foot-pavement of the Street of the Tombs into the peristyle,—an open space, like the cloister of a convent, surrounded on all sides by

porticos supported by 14 columns. This peristyle is remarkable for its architectural beauty. The lower third of the columns is not fluted; but the entire surface is coated with stucco, as are the capitals and the decorations of the area generally. In the centre is an open court containing an impluvium, by which the cistern of the villa was supplied with water. On the right of the peristyle a flight of stairs leads to the upper apartments. Those on the left comprised the baths, the dining and sleeping rooms, a gallery overlooking the garden, the reception room, and the loggie, which commanded a view of the sea. All of these, or nearly all, are decorated with the most graceful arabesques and other ornaments, which it would be tedious to describe, and, if described, would scarcely be intelligible without the aid of drawings. One of the bath rooms was lighted by a window which contained, when first discovered, four panes of glass 6 inches square. The centre bed-room, elegantly decorated, is a bow room, opening on a garden and lighted by windows and bulls' eyes above. That it was a sleeping room was proved by the discovery of several vases for perfumes and cosmetics in one corner of it. On one side of the loggie were the bedrooms for the women, from which a secret stair communicated with the state apartments. On the left side of the peristyle were apartments for servants, which have been occupied in recent years by the detachment of troops who are stationed here to guard the city. In the north angle of the peristyle, close to the road, is a staircase leading to a court on a lower level caused by the rapid slope of the ground towards the sea. This court contained the kitchens and other domestic offices. A long corridor runs from one side of this court to the portico surrounding the garden, for the use, it is supposed, of the servants; on the other side is a staircase for the use of the family. In the centre of the garden are the ruins of a fountain; and beyond it are the columns of a summer-house, which appear to have sup-

ported a trellis. In the outer wall of the portico, behind this summer-house, is the garden gate, which opened upon a flight of steps leading to the sea shore. On the south side of the portico, and outside its wall at a lower level, is a long inclosure approached by a handsome flight of steps: it is supposed to have formed a winter promenade. Beneath the portico, and consequently below the level of the garden, are long galleries or crypts, which were evidently the cellars of the villa, as several amphoræ were found in them leaning against the wall, with their pointed ends stuck in the ground in order to keep them in an upright position, and now fixed there by the volcanic alluvium which has penetrated all the lower portions of the building. On the night of the eruption the owner of this splendid property appears to have lost the love of kindred in the love of life; for his skeleton was found, with that of an attendant, near the garden gate, the one still holding in his bony grasp the key of the villa, the other carrying a purse containing 100 gold and silver coins, and some silver vases. While he was thus endeavouring to escape to the sea shore, the members of his family whom he had abandoned to their fate took refuge in these cellars, where 17 of their skeletons were found near the door, as if they had tried to retrace their steps after having found that the place afforded no shelter from the fiery tempest. From the gold necklaces and bracelets on the necks and arms of nearly all these skeletons, it appears that they were mostly females. Two were the skeletons of children, whose skulls still retained some portions of beautiful blonde hair. After they had perished, probably from suffocation, the floor of the cellar was inundated with a fine alluvium, which hardened upon the bodies and took casts, not only of their forms, but even of the most delicate texture of the linen which they wore and of the jewels which adorned their persons. One cast of a young girl, part of which still exists, possessed exceeding elegance of form; the neck and breast especially

were perfect models of female beauty.

"How sadly echoing to the stranger's tread
These walls respond, like voices from the dead.
And sadder traces — darker scenes are there,
Tales of the tomb and records of despair;
In Death's chill grasp unconscious arms
enfold
The fatal burthen of their cherished gold.
Here wasted relics, as in mockery dwell
Beside some treasure lov'd in life too well;
There, faithful hearts have moulder'd side by side,
And hands are clasped that death could not divide."

HAWKER.

Cenotaph of the Arrian family (1811).
— Opposite the villa to which it gives a doubtful name, is the cenotaph of Marcus Arrius Diomedes, the freedman of Livia. It is a solid building of rubble work covered with stucco, with a façade 12 feet high, in which two pilasters support a pediment, giving it the appearance of a small temple. One word, or rather one letter, is wanting in the inscription, and many dissertations have been written on its probable signification; but it is now supposed to have been the initial of Livia. It will then read thus, "Marcus Arrius Diomedes, freedman of Livia, magistrate of the suburb of Augusta Felix, to the memory of himself and family." The fascies under the inscription show that he was a chief magistrate; they are reversed, to denote death. Outside the low wall of the enclosure are two funeral cippi, the backs of which are carved in imitation of human hair. One of them bears the name of the eldest son Marcus Arrius, the other bears that of Arria, a daughter who died in her 8th year. On the front of the wall is an inscription to another daughter of the same name. Close to the platform which forms the sub-basement for the tombs of the Arrian family is the cippus of a child, *Velasius Gratus*, in a small, plain, semicircular niche; it bears an inscription recording his death at the age of 12. Near it are the *Tombs of Salvia*, who died at the age of 5, and of *Servilia*; both in a ruined state.

Tomb of Cæius and Labeo, an oblong tomb, ornamented with pilasters which

supported a rich entablature and statues, as was proved by the fragments which were found about it. According to the inscription, it was erected to Lucius Cei^{us}, and Lucius Labeo, twice quinquennial duumvir of justice, by Menomachus, their freedman.

Tomb of the Libella, a solid and very elegant tomb, built of blocks of travertine resembling the pedestal of a column, 16 feet high, with a moulding and cornice, and a long inscription, recording its erection on a site given by the public, by Alleia Decimilla, public priestess of Ceres, to her husband and son, Marcus Alleius Lucius Libella the father, ædile, duumvir, and quinquennial præfect, and M. Alleius Libella the son, decurion, who lived 17 years.—Near this are a small square enclosure, and another tomb, both of them either half finished or ruined.

Subterranean Tomb.—At the junction of the two roads is a closed tomb to which this name has been given; it is built of small pieces of tufa, somewhat in the style of “opus reticulatum.” The upper part has been greatly damaged by the trees and vines which grew above it before the site was excavated. It is remarkable for its marble door, in a single slab about 4 feet high, unlike anything yet discovered at Pompeii; it worked upon bronze pivots, and was closed by a ring of the same material, with an iron bolt, of which we still see the fragments rusted in the marble. The interior is a small arched sepulchral chamber, about 6 feet square, lighted by a window. At the back, in a square niche, was found a large vase of oriental alabaster, containing ashes and bones, and a gold ring in which was set a very beautiful intaglio of a stag. Other vases were found on a ledge running round three sides of the chamber, in columbaria beneath this ledge, and in the side walls above it. No inscription of any kind was discovered.

The Ustrina, beyond this tomb, is a small square enclosure for burning the dead bodies. It stands in the street near the junction of the two roads.

This completes the monuments on the left hand; we now cross the street to the

Sepulchral Triclinium, near the entrance to the villa of Diomedes. This is a small irregular enclosure, entered by a low door and open at the top, the internal walls painted with animals and flowers. It was used for the Silicernium, or funeral feast, and still retains the stone triclinium for the mourners. The circular pedestal in the centre, which was probably used to support the table, bore an inscription recording its erection to Vibrius Saturninus by his freedman Callistus.

Tomb of Nævoleia Tyche and Munatius Faustus.—This is one of the most interesting tombs which have been preserved to us from ancient times. It is a family altar-tomb consisting of a square enclosure, the front of which, except a narrow passage at one side, is occupied by the sepulchral chamber. The back is an open court, surrounded by a high wall; from this court the chamber is entered. The tomb stands upon two steps, and bears on its front a bas-relief, an inscription, and a remarkably fine and expressive female head, supposed to be the portrait of Nævoleia. The bas-relief appears to represent the dedication of the tomb and the sacrifices which accompanied the ceremony. On one side are the male and female members of her family bearing the vessels containing the offerings; on the other are eight magistrates of the city in their robes. In the centre are a cippus and an altar on which a boy is depositing his offering. On each side of the tomb are bas-reliefs by no means inferior to this in interest. One of them represents the bisellium or the seat of honour in the Forum and the Theatre, which indicated the municipal rank of the individual, and is supposed to have been given only to that class of priests who bore the title of Augustals. The relief on the other side is a very curious representation of a ship entering port. The ship itself has a raised deck, a figure head of Minerva, and a swan's neck at the

stern, supporting a flag-staff. It has a single mast, and a long yard, which carries a square sail, and is formed of two spars lashed together. A square striped flag is flying at the mast head. Two boys are lying out on the yard, furling the sail; another is going aloft by the shrouds; another, who has apparently been up to clear the sail, is coming down the fore stay hand over hand; a man is clewing up the sail, and finally, the master, supposed to be Munatius himself, sits at the helm and directs their movements with his right hand. This interesting sculpture, which would make a beautiful subject for a seal, is supposed to have a double meaning, first as a memorial of the commercial pursuits of Munatius; and secondly as illustrative of the last scene of the voyage of life, when the soul enters into a safe and peaceful haven,—a signification which would make it an appropriate and touching ornament of a Christian sepulchre. The inscription records the erection of the tomb by Nævoleia Tyche in her lifetime for herself, for Caius Munatius Faustus, Augustal, and magistrate of the suburb, to whom the Decurions, with the consent of the people, granted the bisellium on account of his merits, and for their freedmen and freedwomen. In the interior of the chamber, on the bench surrounding it, and in the niches in the wall, were found several cinerary urns, some lamps, and large glass vessels containing ashes and protected by leaden coverings. The ashes were found on examination to be still saturated with moisture, which was proved by analysis to be the libations of oil and wine. In a small niche in the wall of the enclosure is a cippus bearing the name of Caius Munatius Atimetus, who died at the age of 57.

Tomb of the Nistacidian Family, surrounded by a low wall and containing three cippi, bearing the names of Nistacidius Helenus, Nistacidia Scapis, and Nistacidius Januarius. The centre one had a small earthen vase sunk in the earth in front of it, for the purpose, it is supposed, of receiving the libations of the family.

Cenotaph of Calventius Quietus, an imposing monument, in a court 21 feet square, built in the form of a solid altar-tomb, elevated upon 3 steps and a lofty pedestal. It is constructed entirely of white marble except the basement and the outer wall which are of masonry stuccoed. On this wall are small square pinnacles, called acroteria, covered with mythological reliefs in stucco, representing Fame and Victory, the funeral pile, the history of Theseus, and the story of Œdipus and the Sphinx. The cenotaph itself is decorated with an elegant cornice and mouldings, with garlands of oak leaves and branches of palms, and rams' heads richly carved. In front, within a handsome border, is the bisellium, and an inscription recording that this honour was conferred on Caius Calventius Quietus, Augustal, by decree of the Decurions and with the consent of the people, as an acknowledgment of his munificence.

The Round Tomb, a circular tower with a vaulted roof, decorated externally with pilasters, standing on a large square basement, ornamented like that of Calventius, with little pinnacles or acroteria, which are decorated with bas-reliefs. One of these represents a female figure with a patera and garland in her hand in the act of offering some fruits upon an altar; another represents a young mother in a richly flowing Greek dress, like that which is still worn by the peasantry of Isola (p. 47.), depositing a funeral fillet on the skeleton of a child. Mazois supposes this touching composition to refer to the discovery of a child which had perished in the earthquake; it lies on a heap of stones or ruins, with the left arm thrown back over the head as if in sleep. A narrow staircase leads up to the circular chamber, which contains three niches with sepulchral vases, and is lighted by a small aperture above the cornice. The walls and vaulted roof are painted with arabesques, peacocks, dolphins, and swans. As only one of the vases was found to contain ashes, and the two slabs of marble in the wall bear

no inscriptions, it is supposed that this tomb was built by the parents of the child shortly before the destruction of the city, and that the catastrophe prevented their being reunited in death in the spot they had intended to be their last home.

Tomb of Aricius Scaurus, a very handsome monument which has been illustrated with great learning by the Count de Clarac, Mazois, Millin, and other antiquaries. It consists of a funeral pillar or square cippus upon three steps, supported on a square basement, with an attached doorway at the side decorated with fluted pilasters, and leading by a narrow passage, like that in the Tomb of Nævoleia, to the open court at the back of the sepulchral chamber. The basement and the steps of the cippus are ornamented with stucco reliefs, representing gladiatorial combats and hunting scenes. They have all been engraved by Mazois and will be studied with great interest by every one who wishes to possess complete and authentic information on the games of the Roman amphitheatres. In fact so much was thought of them by the ancients themselves, that many of the subjects have been restored, though in a style far inferior to the originals, and occasionally with an evident attempt to modernise the armour and costumes. The sculptures of the steps and those of the lower frieze of the basement represent the hunting scenes and the combats of the gladiators with wild animals; those of the upper frieze of the basement represent the deadly combats of the gladiators themselves. Beginning with the lower one, we have two hares with a dog on the scent; a stag on the point of being run down by dogs, a wild boar at full speed with a dog fastened on his off leg; another wild boar killed by the spear of a huntsman; and a bull transfixed from chest to back by the spear of a gladiator. In the upper frieze we have a still more interesting series, representing not only the actual combats of the gladiators, but the touching manner in which the one who was defeated implored his life

from the spectators, and the entire submission with which he resigned himself to the sword of his conqueror when the verdict of the people was against him. Many of the figures bear the names of the combatants written over them in black letters, with numerals to denote the number of combats in which they had been victorious,—a curious record, as showing that no amount of previous success was allowed to weigh in favour of the unfortunates whom the people condemned to die. The 1st combat is between two horsemen, both of whom have their spear arms protected by banded armour, which occurs also on the thigh of the one who bears the name of Nobilior, whose number shows that he has been eleven times successful. He wears also a boot laced with thongs, like that worn by the peasants of Calabria at this day. His adversary wears a shoe perfectly resembling a modern slipper. Their helmets have the vizors down, and would scarcely appear out of place in a collection of mediæval armour. The 2nd group represents the termination of a combat on foot; the two gladiators, whose dress indicates that they are of different nations, stand awaiting the decree of the spectators, the unsuccessful one in front, wounded in the breast, holds up the forefinger of his left hand to implore his life; the victor stands close behind to strike the fatal blow if the petition be refused. Like the equestrian group just mentioned they both wear helmets with vizors down. The 3rd is also a foot combat between two gladiators, who are believed from their dress to be a Thracian and a Gaul; the former is covered with armour in every part likely to be exposed, and the helmets of both have the vizors down. The Gaul is kneeling on his right knee and imploring pity in the usual manner but without success, although he had been a conqueror fifteen times, the Greek letter Θ above his head signifying that he was put to death. The 4th is a combat between two *secutores* and two *retiarii*, well known as the combat of the net, the latter being armed with

tridents and a net which it is their object to throw over the head of their antagonists. In this instance one of the swordsmen has been wounded in three places, and the sentence of death having been pronounced in spite of his six previous victories, he kneels and bends forward to receive the death wound which his own comrade is obliged to inflict, as the trident of the conqueror is not calculated for such a service. The 5th group represents a Thracian and a Gaul, whose dresses correspond with those of the 3rd group. In this instance, the latter is victorious, and from his attitude we may infer that his adversary has appealed in vain to the mercy of the people. The 6th and 7th groups occupy the frieze over the door. One of them represents the master of the ring, or the lanista, checking the ardour of the victor, who seems anxious to despatch his antagonist without waiting for the decree of the spectators, which is supposed from this circumstance to have been favourable. The lanista appears, from the inscription in large letters over the central group, to have been called Caius Ampliatus, a member of a family which is supposed, from an inscription found in the Basilica, to have been the contractors for supplying gladiators for the public games. The next and last group represents a vanquished Gaul falling dead to the ground. The reliefs on the steps of the cippus are on a smaller scale. They represent a combat of a naked gladiator with a lion and a panther; another naked gladiator preparing to spring from the attack of a wild boar; a wolf transfixed with a spear; a stag brought down by two wolves; a man in gladiatorial armour attacking a panther and a bull fastened together by a rope, while another is urging the bull forward with a spear; and lastly a bear fight, in which the man holds the veil which Pliny tells us was introduced in the reign of Claudius, (a. c. 41–54) — the undoubted prototype of the Spanish matador. The inscription records the erection of the Tomb by Scaurus the father to his son

Aricius Scaurus, of the Menenian tribe, Duumvir, by command of the Decurions who granted the site of the monument, 2000 sesterces (16*l.*) for his funeral, and decreed that his equestrian statue should be placed in the Forum.

Tomb of Tyche Venerea.—Beyond the Tomb of Scaurus is a sepulchral enclosure with a cippus bearing the name of Juno Tyche Julia Augusta Venerea, and an unfinished monument with a columbarium of 14 niches.

Suburban Inn.—On the opposite side of the road are the remains of a portico and shops of a very ordinary character, supposed to have been a kind of suburban inn for the country people who brought the produce of their farms for sale. This supposition rests only on the discovery of some fragments of a cart, the skeleton of an ass with a bronze bit, a part of a wheel, and some provisions. Four skeletons were found among the ruins, with some gold and bronze coins which they were carrying with them.

House of the Columns.—A small villa behind the S. E. angle of the inn, containing a fountain and four columns, from which it obtains its name.

Great Court and Villa of Cicero (1764).—Crossing again to the right side of the street, we find an inclosure leading to a vast court with a portico. It was formerly supposed to have been an Etruscan cemetery, or an Ustrina for the funeral pile; but it is now, with more probability, regarded as one of the courts of the adjoining villa, which has been dignified by the name of Cicero. He tells us, indeed, in many of his letters, that he had a villa in the neighbourhood of Pompeii; but there is no proof that it was this one. It is certain, however, that this villa must have been the property of a man of taste as well as wealth; for some of the finest paintings and mosaics in the Museo Borbonico were found among its ruins, including the celebrated paintings of the Eight Danzatrici and the mosaics which bear the name of Dioscorides of Samos. An inscription found in a niche of the baths described them as the Hot and

Cold Baths of M. Crassus Frugiæ. We have nothing to add in regard to the arrangement of the villa, as it was again filled up with earth as soon as its treasures were removed. Its situation must have been admirable, surpassing even that of the Villa of Diomedes. In front, facing the street there was a row of shops, and a portico.

The Hemicycle (1811), on the opposite side of the street, is a deep semi-circular seat or exedra, with a vaulted roof ornamented in front by pilasters in two rows, the upper ones springing out of the capitals of the lower. The walls and vault were gaily painted in arabesques and panels. Near it were found the skeletons of a mother and three children, one of them an infant, all closely folded in each other's arms, and covered with gold ornaments elaborately worked, and enriched with pendant pearls of great value.

Tomb of the Glass Amphora (1763), near the Hemicycle, remarkable for an amphora of blue glass with white figures which was found in it.

Tomb of the Garlands (1806), on a lofty basement, with Corinthian pilasters sustaining festoons of flowers.

House of the Mosaic Columns (1837), a confused mass of ruins, so called, with the remains of a tomb in which a beautiful glass urn containing ashes was discovered. A road here branched off to Nola on the left, skirting the walls without entering the city.

Cenotaph of Terentius Felix (1763).—Between the Nola road and the Gate is a square basement with an inscription recording the name of T. Terentius Felix Major, of the Menenian tribe, Ædile, &c. A cippus, some glass cinerary urns covered with lead, some lacrymatories, and other funeral objects were found near it.

Statue.—Close to the gate is a base supposed to have formed the pedestal of a statue, as many fragments of bronze were found about its base. This completes the list of objects on the left hand.

The open Hemicycles, and the Tomb of Porcius (1763).—Returning to the angle of the shops in front of the Villa

of Cicero, we find the opening of a street which led from the main road to the sea. At the corner a marble statue was found, with an inscription recording that Titus Suadius Clemens, the Tribune, acting on the authority of the Emperor Vespasian, restored to the Republic of Pompeii all the public places possessed by private individuals. At the opposite angle was a bracket with a painting of a huge serpent, supposed to be for the reception of votive offerings; this curious relic was unfortunately destroyed by accident in 1813. The first of the open Hemicycles adjoins this angle. As its back was protected from the sun, it is not covered like the other on the opposite side. It is 17 feet in diameter; and the bench bears an inscription recording that the Decurions had decreed a place of burial to Mamia, daughter of Porcius, the public priestess. At the foot of the step is another inscription on an upright stone, recording another decree of the Decurions granting to M. Porcius a piece of ground 25 feet square. This is supposed to be the ground now covered by the tomb between the first and second hemicycle. The latter differs in no essential particular from that which we have described, except that the inscription has been removed to Naples. It bore the name of Aulus Veius the Duumvir, for which reason the hemicycle has sometimes been described as his monument. The *Tomb of Porcius*, as it is called on the authority of the inscription, presents nothing to require notice. We pass on, therefore, to a more interesting object, the tomb of his daughter:—

Tomb of Mamia the Priestess (1763), a large and very handsome tomb, of which a restoration will be found in Mazois. It stands in a court, which is entered by a flight of steps from an enclosure called, from the number of masks found there, the Tomb of the Comedians. It is a square tomb, built of stuccoed masonry, with four columns in front, supposed to have been Corinthian; but the absence of the capitals makes it doubtful. The walls of the interior were painted with arabesques,

and had 11 niches, the largest of which contained a large urn of terra cotta, covered with lead. In the circuit of the chamber were pedestals supporting statues of inferior merit, which have been removed to Naples. In the centre is a pedestal which probably contained the principal urn. Several cippi were found in the enclosure outside this chamber, bearing the names of the Istatidia and other families. In another enclosure, behind, were found large quantities of bones of sheep and oxen, which are supposed to be the remains of the offerings to the dead. The site was formerly described, most absurdly, as a Cemetery for Animals.

✓ *Tomb of Marcus Cerrinius* (1763), formerly supposed to be an *Ædicula*, and popularly called the *Sentry Box*. This is a small vaulted niche just outside the city gate, which, when first opened, was found decorated internally with paintings. In a small recess at the back was a small base which sustained either a figure or an urn; over it was found the following inscription, "M. Cerrinius Restitutus Augustalis. Loco D. D. D." The same inscription was repeated on an altar which stood in the centre of the niche, but which was unfortunately removed to make some repairs in another building. A very beautiful tripod supported by satyrs, which was also found here, stood probably on this altar. From these circumstances it is supposed that the niche was a sepulchral monument and Sacellum. Mazois, who does not appear to have been aware of the inscriptions, imagined that it was an *ædicula* or small shrine to the tutelary genius of the roads. The popular idea that it was a sentry-box, which in truth it very much resembles in its present state, arose from the discovery of a soldier's skeleton within it. The facts we have just mentioned are quite at variance with this idea; and, moreover, there is no such building as a sentry-box at any of the other gates, or on any part of the walls which are at present visible; but as this skeleton was fully armed, with his helmet on his head and his hand still grasping

his lance, there is no doubt that he was on duty at the adjoining gate. From its proximity to the mountain, this quarter must have been the first which felt the effects of the eruption; and when the fiery storm thickened around him, the hero, faithful to his trust, must have taken shelter in this building, rather than follow his fellow citizens who were escaping by the other gates; he may therefore be literally said to have died at his post.

✓ *Herculanum Gate* (1770).—This gate, small as it seems according to modern notions, was the most important entrance to the city. The arch has entirely disappeared; but enough of the other parts remains to show that it had a central entrance 14½ feet wide, and two side entrances for foot passengers, each of which was 4 feet 6 inches wide, and 10 feet high. The height of the central opening cannot be ascertained in the absence of the arch, but it can hardly have been less than 20 feet. The architecture of the gate is entirely Roman. It is a double gate, built of brick and lava in alternate layers. The outer side was defended by a portcullis, lowered by grooves which still exist in the piers; the inner side was closed by folding doors, working upon pivots in holes which are still visible in the pavement. Between the portcullis and the inner door there was a large open space, not a mere machicolation in the crown of the arch, but a complete division from the pavement upwards, making the gate a double one, so that in the event of the portcullis being carried the besieged could throw down molten lead and other missiles on their assailants, before they had time to force the inner door. The whole building was covered with white stucco, on which were found written in red or black letters, announcements of gladiatorial games and official ordinances. A marble sun-dial was found outside the gate, in the angle formed by the left entrance and the wall.

II. *Street of Herculaneum*.—On entering the gate, we find that the street before us rises rapidly, and, trending to

the S.E., proceeds by two or three curves direct to the Forum. The houses on the right, as we have already remarked, appear to have supplanted the sea wall, and to have extended in some instances to the beach: but as they were filled up when first examined, it is impossible to form any adequate opinion of their character or extent. On the left, the houses are arranged in square or longitudinal blocks, isolated by the transverse streets which communicate with the main thoroughfares, and forming what the Romans called "islands of houses,"—an arrangement which the traveller who has visited Turin will readily comprehend. Immediately on the inside of the gate, on the left hand, are the *Steps* leading to the walls.

House of the Triclinium (1787).—Close to the steps is a private house which is worth notice as a specimen of the second class of houses. It is altogether on the smallest scale, consisting of a passage, a sitting room, a servant's room at the foot of the stairs, a kitchen, a lararium, or domestic chapel, containing an interesting representation of a bed on which the goddess is reposing, and a court which was evidently covered with trellis work, as the holes for the beams are still visible; in one corner is a very large stone triclinium, from which the house derives its name. Above, there was apparently one bedroom and a terrace.

Inn of Albinus (1770).—The first house on the right close to the gate. The chequers found on the doorposts sufficiently explain the character of this house. The entrance is by a broad carriage doorway, leading into a spacious apartment which was evidently an inn yard, as two skeletons of horses, fragments of bits and bridles, rings for fastening animals, and portions of chariot wheels, were found in it. The house contains several apartments for the accommodation of strangers, a kitchen, a long cellar, and a liquor shop. On a pilaster of the latter is carved a phallus, as an amulet against the evil eye.

Thermopolium (1769).—A house for

the sale of hot drinks, nearly opposite to the inn, corresponding to the modern coffee-house, with numerous apartments in the rear which served probably as drinking rooms, as one of the walls contained announcements of the public festivals of the day. The shop itself contained a furnace, steps for arranging the glasses, and a marble counter, which still exhibits the stains of the liquor and the marks of the glasses. The figure of Mercury was painted on various parts of the house. Some of the walls were covered with proper names, scratched by the customers upon the plastering which covered other names of previous scribblers, a practice which thus appears to be less modern and less British than is usually imagined.

House of the Vestals (1769).—A double house, comprising a vestibule, an atrium with the usual apartments on each side, a triclinium, formerly richly paved with mosaics and decorated with luxurious pictures by no means in accordance with the name given to it. The pavement of several of the rooms was formed of beautiful mosaics which have been removed to Naples; one, however still remains at the threshold of the second house, to welcome the visiter with the word *Salve*. The walls of several of the bedrooms and cabinets were richly painted with arabesques and other decorations. In one of them a quantity of female ornaments and the skeleton of a dog were found. At the extremity of the house is a semicircular room called the *sacrarium*, containing an altar on which those who gave the building the name it bears, supposed that the sacred fire was kept burning. When first excavated, the kitchen and offices were found filled with fruits, corn, and amphoræ of wine.

House of the Surgeon (1771).—A single atrium with two long apartments at the sides and a garden behind; the former painted with architectural designs, arabesques, grotesques, and compartments containing figures. Forty of the surgical instruments now in the Museum at Naples and described at

p. 185. were found here. Some of them, as we have there remarked, might be used by the surgeon of the present day. With all his skill, however, this Pompeii doctor would not have justified Dr. Johnson's eulogy on the liberality of Physicians, for the weights which were found in his establishment were inscribed with the significant words *eme* and *habebis*, "Buy and you shall have," or in other words "No trust."

Custom House or Telonium (1788).—A large doorway leading into a spacious court, which was found filled with steelyards, scales, and weights of lead and marble. Behind it is an unpaved court, in which the skeletons of two horses with three bronze bells on the neck of each were found.

Soap Factory (1786).—A small shop, which contained heaps of lime of excellent quality and other materials for soap-boiling, the vats, the evaporating pans, and the moulds.

Cooks' Shops (1786). — Two houses, near the corner of the street, which, on account of the arrangement of the counters, were formerly called *Thermopolia*, a name once given to all the shops which had materials for heating liquids. It is very probable that the *Thermopolium*, properly so called, corresponded with the modern coffee-house, and that the building already described under this title, near the Gate, may be regarded as a type of the class. These smaller shops, unprovided as they appear to be with rooms for the customers, were probably cooks' shops, open to the street, where the articles were cooked and sold across the counter, as is still the case in many Italian towns. An inscription was found in one of them, stating that the proprietor, "Phœbus, solicits M. Holconius Priscus and C. Gaulus Rufus the duumvir, with his other customers," — a form of frequent occurrence, equivalent to the announcement of the modern shopkeeper that he is patronised by the nobility.

Fountain (1788), called the Fountain in Trivii, because it is situated at the junction of three streets; it is a small basin, with a fountain flowing

from a *castellum*, or circular-headed reservoir, ornamented with sculptured figures.

III. We now turn down the little street on our left, at the back of the triangular mass or "island" of houses which we have just examined.

House of the Dancing Girls (1811).—A richly decorated house, which derives its name from the pictures of the Four *Danzatrici*, still graceful and voluptuous, which covered the entire atrium. This and the two following houses were formerly supposed to have formed one mansion.

House of Narcissus (1811), formerly called the House of Apollo, from the celebrated bronze statuette with silver strings which was found in it. The modern name is derived from a graceful picture of Narcissus. The peristyle and its columns are very elegant; the hollows in the low wall which fills the intercolumniations are supposed to have contained flowers. From the surgical instruments, ointments, and lint found in one of the rooms, the house is supposed to have been the residence of a surgeon.

House of Isis and Osiris (1813), a small domestic temple, formerly considered the *Sacrarium* of the House of the *Danzatrici*. It contained an altar dedicated to Isis and Osiris, and a figure of Harpocrates enjoining silence with his finger. One of the rooms is painted with representations of two young deities in love, warriors on horseback pursuing fugitive damsels, and other familiar subjects. At the bottom of this street, ten skeletons, one that of a child, were found, with some rings, bracelets, silver money, and a bronze lantern.

House of Pupius (1813), so called from the name written on the external wall; it contains some mosaics and paintings, none of which require particular description.

IV. We return hence to the Trivium and Fountain in the Street of Herculaneum.

Public Bakehouse (1809), at the angle of the House of Sallust, the proprietor of which no doubt let it to advantage

as Cato tells us that the millers of Pompeii were in great repute. This bakehouse, which is smaller than one we shall have to describe shortly, contains three large mills and one small one, the oven with two troughs for water in front of it, the kneading-room, the cistern, the store-room, &c. When first opened, the corn, the water-vessels, and the amphoræ containing the flour, were all in their proper places, and nothing was wanting but the fire, to have enabled a modern baker to resume the business.

House of Sullust (1809), formerly called the House of Actæon, from a celebrated picture on the wall of the ladies' atrium. This is one of the principal private mansions in Pompeii. It occupies an area of 40 square yards, and is surrounded on three sides by streets, the ground-floor, as usual, being occupied by shops. When first excavated, it bore unmistakeable marks of having been rifled of its portable treasures after the eruption. The arrangement of the building and the details of its different apartments are described at length in all the great works on Pompeii, but our space allows us to notice only the leading features. The entrance-door is flanked by pilasters with stucco capitals, one of which represents Silenus teaching a young faun to play upon the pipe. The passage is bordered by apartments for the porter and by a shop for the sale of oil, produced, probably, on the proprietor's estate. The atrium is Tuscan, with a fountain in the centre, and an impluvium of Greek marble in the form of a shell. On either side are highly decorated apartments, one of which serves as an ante-chamber to a hall on the left, supposed, from its vicinity to the bakehouse, to have been a winter triclinium. The apartments at the end of the atrium open on a portico of fluted Doric columns, which borders a narrow strip of garden-ground, 70 feet by 20, the centre of which was paved, the flowers being arranged in boxes like a modern orangery. The walls were gracefully painted to represent trellis-work, creepers, birds, and fountains.

In one corner is a summer triclinium, with a round table of marble in the middle and apertures above for the beams of the trellis. The walls are painted in panel, with a frieze at the top representing the eatables used at a feast, but nearly every trace of this painting has perished. In the other corner of the garden is a small stove for heating water, supposed to mark the position of a bath. On the right of the atrium is the most interesting department of the mansion, the *Venerum*, a real prototype of the Oriental harem. It consists of a small court, or atrium, surrounded by a portico, of octagonal columns, a sacrum dedicated to Diana, two sleeping-rooms at the sides with glazed windows looking into the court, a triclinium separated from the court probably by curtains, a kitchen, a water-closet, and a staircase leading to a terrace above the portico. Every part is elaborately decorated, and the paintings are appropriately expressive of the uses to which the apartments were applied. The walls of the court are painted black with rich gilt ornaments; the columns are bright red. The sleeping-rooms contain pictures of Mars, Venus, and Cupid, and the entire wall at the back of the court is covered with a large painting, representing the story of Diana and Actæon, an evident allusion to the danger of prying too closely into the mysteries of this portion of the mansion. In the adjoining lane was found the skeleton of a young female, supposed to be that of the fair being who was enshrined in this sanctum with so much privacy and magnificence; she had four rings on one of her fingers, set with engraved stones; five gold bracelets, two ear-rings, and thirty-two pieces of money were lying near her. Close at hand were found the skeletons of three other females who were probably her slaves.

Iron Shop (1809). — A small shop, in which were found many implements and other articles indicating an iron-monger's warehouse.

Public Bakehouse (1810). — A second of these establishments, on a larger

scale, and rather more elaborate in its construction than the one already described. It was excavated in the presence of Mazois. It has a court 36 feet by 30, with square pillars to support the roof. Beyond the court is the bakehouse, 33 feet by 26, containing four flour mills of trachytic lava, like the celebrated millstone of Andernach, and of very curious construction. The lower part, which is fixed firmly in the ground, has a conical, or bell-shaped projection in its centre. The upper part, which is shaped externally like a dice box, is hollowed internally into two concave or bell-shaped basins, the upper one being reversed to receive the flour, the lower one fitting over the convex projection of the under part, to whose surface the flour passed through small apertures made in the upper basin, around the iron pivot on which it worked. The upper part, when first discovered, had an iron framework, with holes for the insertion of wooden bars, to which asses and sometimes slaves, as both Plautus and Terence testify from their personal experience, were attached, for the purpose of turning it. In the room which is supposed to have been the stable, a jawbone, and other fragments of an ass's skeleton, were found. In other rooms were the ovens, the stone kneading-troughs, the ash-pit, the cistern, and the vessels for holding water. On one of the piers was a painting representing an altar with the guardian serpents, and two birds chasing two large flies, an amulet, probably, for keeping flies from the new-made bread.

Academy of Music (1810), or the Casa del Corago, so called because it was covered with paintings representing instruments of music and tragic scenes.

House of Julius Polybius (1808-17).—A very large house of 3 stories, on the right of the street, opposite the house of Sallust, built on the supposed line of the sea wall, or on a steep rock sloping rapidly down to the ancient beach. This position must have insured a commanding view, and rendered it altogether a charming resi-

dence. The floor by which we enter is level with the street. It presents the usual arrangement of a vestibule and atrium opening on a terrace, a peristyle, and the ordinary private apartments. Under the terrace are a private bath, a saloon, a triclinium, &c. Beyond them is another terrace overlooking a large court, surrounded by porticos, with a reservoir in the centre. Below is another floor containing the baths, and the dark damp and miserable cells in which the slaves are believed to have been lodged. From the general plan of this house it is thought that it was a lodging-house. Many of the rooms were decorated with mosaics and other ornaments of great beauty, but, like all the earlier excavations on this side, they were filled up and greatly injured before the site was opened the second time.

House of Three Floors (1775-80).—Adjoining this is an extensive building which bears this name, as the floors have been preserved entire. It is supposed to have belonged, like the last, to Polybius, as inscriptions in which his name occurs have been found among the ruins. It has a very large Corinthian peristyle of arcades and piers, with two vestibules communicating with the street and the atrium. The arcades have square apertures for windows which appear to have been glazed. The whole building was richly decorated; the portico and three adjoining apartments were paved with mosaics.

At this point the street branches into two—that on the right is not yet cleared; the left leads into the Forum.

Apothecary's Shop, at the corner of the Trivium. On the external wall is a painting of a large serpent as the *genius loci*. Several glasses and phials, containing medicinal and chemical preparations, were found in the shop.

Tavern, at the corner of the next Trivium, called the "Fortunata," a shop of the usual character, with a counter covered and faced with marble, and the walls painted in blue panels with red borders. In front of it is a

Fountain, at the angle of the pavement, consisting of a large square basin,

like that seen soon after entering the city.

V. We now turn to the N., down a street, which here falls into the main thoroughfare, beginning our examination at the bottom, with the

House of the Painted Columns (1844). — A small house, of the ordinary character, the name of which sufficiently describes its principal features.

House of Neptune (1844). — Another small house, irregular in plan, but remarkable for some pretty paintings in the atrium, and for a marble impluvium, with a space round it for planting flowers.

House of Flowers (1809), formerly called the House of the Wild Boar, from a mosaic of a Dog seizing a Wild Boar by the ear, now in the collection of the Prince of Salerno. It derives its present name from some graceful pictures representing nymphs bearing flowers in their aprons.

House of Modestus (1808), so called from an inscription found on the walls, in which this name frequently occurred. It is a small house, with the usual arrangements of its class. When first excavated it excited the interest of Mazois and other antiquaries by its atrium being what is called *impluvium*, or inclined outwards, so as to throw the water outside instead of carrying it into a cistern in the centre of the floor. Some of the walls were found covered with paintings illustrative of the Odyssey.

House of Pansa (1811-14), one of the largest and most interesting of the private mansions of the first class. It occupies an area of 300 feet by 120, and extends into three streets. The ground floor, like that of the modern palaces of Naples, is occupied entirely by shops, which we have Cicero's authority for describing as one of the most lucrative kinds of property in Roman times. One of these shops appears, from the communication between it and the mansion, to have been the proprietor's own store for the sale of the corn and agricultural produce of his farms; another is a bakehouse of the usual character, with the phallus

S. Ital.

and the well-known inscription "Hic habitat felicitas." Another, in the side street, has a cross on the wall, from which Mazois and the Count de Clarac inferred that it had been inhabited by a Christian. The principal entrance to the mansion is paved with mosaics and decorated with two Corinthian pilasters. On the wall near it is painted in red letters the words PANSAM ÆD. The interior presents the usual arrangement:—a Tuscan atrium with the ordinary apartments at the sides, a peristyle of 16 Ionic columns, with an open court containing flower-beds and a fish-pond in the centre; bed-chambers on one side, a triclinium and a library abutting on the back walls of the shops on the other; a hall opening into the garden, flanked on the right by domestic apartments, and on the left by servants' rooms and a kitchen which was supplied with stoves like those now in use. The whole breadth of the building facing the garden had a portico of two stories. The garden was half as large as the mansion, with a reservoir in one corner and the remains of a fountain in the centre. The entire building was rich in mosaic pavements and mural paintings, but nearly all of them have disappeared. One very curious painting, however, remains in the kitchen, representing a religious sacrifice to the Laræ, who are personified by two serpents near an altar, surrounded by the elements of a dinner, a pig for roasting, a ham, a string of mullets, a spitted eel, a boar's head, thrushes, &c. Sir W. Geill gives a view of the interior of this mansion, restored by the accurate pencil of Mr. Cockerell, which will afford a better idea of its general character than any description unaccompanied by drawings. In one of the bed-rooms five female skeletons were found, some of them with gold ear-rings in their ears.

VI. The S. front of the House of Pansa faces the Street of the Baths, one of the main thoroughfares of the city. Before we describe the interesting objects which it contains, we shall return northwards towards the city wall, and examine the "island" of

houses lying between this and the Street of Mercury.

House of Apollo (1838), near the bottom of the street, a richly decorated house, with painted walls, a fountain, and a garden decorated with bacchanalian garlands and other emblems; two mosaics were found in it, one representing the quarrel of Agamemnon and Achilles; the other, Achilles in his retirement at the court of Lycomedes.

House of Adonis (1836), so called from a large painting which covers the entire wall of the garden, representing Adonis wounded by the wild boar and consoled by Venus and her attendant Cupids. Another picture represents the story of Hermaphroditus and the nymph Salmacis; but both of them have suffered considerably from exposure to the atmosphere. In the two adjoining houses were found 64 silver moulds used by confectioners, and 14 vessels adorned with bas-reliefs of Cupids and satyrs.

House of the Small Fountain (1826), so called from a fountain encrusted with mosaics and shell-work, placed in the centre of the inner peristyle, and supplied by an impluvium, of which the leaden pipes and brass cocks are still visible. The water issued from the mouth of a comic mask. The little bronze fisherman of the Naples Museum was found in front of it. On the wall of the atrium is a curious picture of a farm house and yard, with a group at the entrance supposed to represent the adoption of Œdipus by Peribœa, Queen of Corinth, after his discovery by the shepherds of Cithæron. Another picture, representing a seaport with a mole built on arches, supposed to be a view of Pozzuoli, has been removed to Naples. One of the inner rooms, supposed to be the parlour, or exedra, was covered with paintings of hunting scenes. The record room, or tablinum, had a painting of Cupid milking a goat. The remains of two staircases prove that there was an upper story.

House of the Great Fountain (1827), a handsome but irregular atrium, 50 feet by 40, with a fountain in the cen-

tre of the peristyle, unlike any previously discovered, and more remarkable for its size and singularity than for its beauty or good taste. It consists of a very large semicircular niche, surmounted by a pediment, the whole encrusted with mosaics of different colours, and ornamented with sea-birds and aquatic plants. The water of the fountain issued from the bill of the bronze goose held by Cupid, now in the museum. The back wall of the peristyle was formerly covered with paintings, representing a pseudo-garden and a boar hunt; but the plaster fell soon after it was excavated. Sir W. Gell has preserved a representation of it in the 2d series of "Pompeiana."

The Fullonica (1826), the House of the Dyers and Scourers, a very curious building, which has made us acquainted with one of the most important of Roman trades. It has an atrium surrounded by a peristyle, with a fountain between two of the columns, and surrounded by numerous apartments containing the vats for the dyes, fire-places for hot water, ovens for drying the cloth, and the usual appurtenances of a dyer's establishment. The object which gave its chief interest to the house has been removed to Naples. It was a pilaster which stood near the fountain, on which were represented men, women, and boys engaged in the various operations of treading, dipping, wringing, carding, and drying the cloth. Some olives were found in one of the rooms, which had perfectly retained their colour.

House of the Tragic Poet (1824-26), called also the House of Homer and the House of the "Cave Canem," one of the smallest but most elegant private houses in Pompeii. When it was first discovered, it became celebrated throughout Europe for the variety and beauty of its paintings; but most of its treasures have now been removed to the Museum. From the single circumstance of one of these paintings representing a male figure reading from a scroll, the house was called that of the Tragic Poet, a misnomer for which it is difficult to account, since the large

number of valuable articles which it contained, such as rings, bracelets, earrings, chains, and ornamental jewellery in gold, coins and other articles in silver, portable stoves and lamps in bronze, distinguished by peculiar delicacy of workmanship, should rather have suggested that it was the house of a silversmith. Externally, the lower part presents to the street a blank wall divided into square panels painted red; the upper floor had windows opening on the street 6½ feet above the pavement, and measuring 3 feet by 2; at the side of each window is a wooden frame in which the window or shutter worked. The door turned on pivots, the bronze sockets of which still remain. At the threshold was the celebrated mosaic of a dog chained, with the inscription *Cave Canem*, "Beware of the dog," now in the Museum. The internal arrangement of the house is not different from the others we have described; but its walls were decorated with an unusual number of first class paintings. The atrium, the gynæceum, the triclinium, and several of the principal apartments, were covered with pictures, and many of the rooms were paved with rich mosaics; but all the best works of art have been removed to Naples, including the celebrated mosaic of the Choragus instructing the Actors. One of the walls of the principal apartment is painted in the style now universally known as Pompeian; the wall being divided into squares by perpendicular lines decorated with festoons and arabesques, and supporting a rich frieze representing a Combat of Greeks and Amazons. A very interesting restoration of this house will be found in the 2nd series of Sir W. Gell's "*Pompeiana*." We have already mentioned the numerous articles of value which were discovered here. With them were found some fragments of skeletons. From the disturbed state of the ground in the neighbourhood of the house, it is certain that search had been made soon after the eruption for the treasures it was known to contain.

Inns.—Two large inns terminated the

street at this end. In one of them was found, in 1845, the money of the landlord, consisting of 206 large copper pieces of Galba, Vespasian, and Titus, and 42 pieces of silver.

VII. We now enter the Street of Mercury, and return to the N. to commence our examination of the next island of houses, as usual, at the end nearest to the city wall.

House of Inachus and Io (1829).

House of the Nereids (1830-31). —

This house, once called that of Isis, adjoins that known as the House of Meleager, for which reason the latter name has frequently been applied to both. To add to the confusion, the House of the Quæstor, beyond them, which has had more than its share of Pompeii names, was formerly considered to belong to them, and thus two-thirds of this clump of buildings were described as a triple house under a variety of titles. The present building, which is perfectly distinct and complete in itself, derives its present and most appropriate name from the ornament which pervades almost every part of it,—a graceful representation of Nereids reposing on sea lions and other marine animals. In every part of the house we find traces of the damage done by the earthquake which preceded the eruption. These injuries have in most cases been repaired, but their situation may nevertheless be recognised by the recent character of the work. The freshness of the decorations also may be considered to indicate that the whole building was undergoing the process of renovation at the time of the last catastrophe. The frequent occurrence of vessels filled with lime in different rooms supplies additional evidence to support this supposition, which is of more importance than at first sight it may appear, for the unique arrangements of the interior, taken in conjunction with these extensive repairs, make it evident that the house is one of the most ancient which has yet been excavated. Even the vestibule, with its three gradations of colour, black red and white, the latter uppermost, convinces us

before we have entered the Tuscan atrium, that we are on the threshold of a building which differs materially from all we have yet examined. In the atrium, the first object which arrests our attention is the impluvium, remarkable for its elegant fountain and pedestal of inlaid marbles, with a marble table in front, supported on winged gryffons. In the rear of this fountain is a room open to the atrium, the frieze of which is composed of bas-reliefs and paintings alternately, the only example yet met with in Pompeii. The walls of this room were painted yellow, above a red plinth, having one picture in the centre of each. One of them was the picture of Isis, which gave to the house one of its older names. The bed-rooms on the other side of the atrium were lighted by windows inserted above the doorways, and were richly decorated with arabesques. A large triclinium completes the building on that side. Passing from the atrium we find ourselves in one of the most magnificent peristyles which have been preserved to our time. The holes in the marble threshold show that it was separated from the atrium by a door of four folding leaves. The 24 columns which form so grand an object in the spacious area, are almost Doric in their style: at the base of each is an iron ring for spreading an awning over the impluvium in the centre, which was evidently used as a fishpond, and was so arranged that the water of a fountain fell over eight steps, forming a miniature cascade. Along the margin is still to be seen a deep channel in which were found numerous remains of plants and shrubs. The walls were covered with pictures, the best of which have been removed. At the back of the peristyle, facing the fountain, are two noble apartments, one of which is remarkable for its two tiers of columns with capitals resembling the Corinthian. The upper tier is surrounded by a gallery, which rests on arches springing from the capitals of the lower, the arches being small segments of a circle. This is, we believe, the only instance known in a building of this date, in which the

continuous architrave was abandoned, in order that the columns might be tied together by a series of arches,—a mode of construction which the early Christians were supposed to have introduced when they adopted the form of the Roman Basilica as the model for their churches. At the extremity of the mansion on this side is a second triclinium, of imposing size and proportions, and decorated with great richness in every part. If the roof had been preserved, it would have been one of the noblest rooms in Pompeii.

House of Meleager (1830), formerly called the House of Apollo, another very handsome and interesting mansion which, like the one just described, was under repair at the time of the eruption. The work, however, in this case appears to have been in a more advanced state. The principal features of the building, as it now appears, are the Corinthian atrium, the very singular apartment with a window in whose marble framework traces of an iron gate are still visible, the *venereum* containing an apartment with Grecian pilasters and a Doric cornice, the triclinium with a window looking out upon a garden, and the site of the garden itself now ruined by the fall of the cellars beneath it, but remarkable, when first discovered, as containing many of the shrubs with which it was planted. The mosaics and pictures with which the mansion was profusely decorated were found in an extraordinary state of freshness and preservation, confirming our remarks in regard to the renovation of the building; but everything of interest, including the beautiful painting of Meleager and Atalanta, which gave name to the house, has been removed to Naples.

House of the Quæstor (1829–30), formerly known as that of the Dioscuri, of Castor and Pollux, and of the Centaur; a house of great magnificence and size, and decorated with uncommon elegance in every part. Unlike most of the other houses in Pompeii, the exterior of this exhibits the same attention to minute ornament and finish which characterises the interior.

The façade is unusually rich; the stucco with which it is covered being worked in panels and cornices, formed by stamped ornaments of the same material picked out with colour. At the entrance doorway is a picture of Mercury running away with a purse. On the sides of the vestibule are paintings of Castor and Pollux, or the Dioscuri, from which the building derived two of its names. The atrium, 40 feet square, has a Corinthian peristyle of 12 columns, with an impluvium and fountain in the centre. The walls, which are coloured red and yellow, are covered with paintings of arabesques, grotesques, landscapes and figures, including among the latter many of the gods. In the left angle is a small room, in which were found two very large and highly ornamented wooden chests, lined with bronze and bound externally with iron. They are supposed to have been the depositories of the money collected as taxes customs and port dues, and from this supposition the building has derived the name of the "House of the Quæstor," though there is no proof that a small town like Pompeii ever had an officer of that rank. They were found securely fastened to a solid plinth cased with marble, and were closed by strong bronze locks. When first excavated, fifty gold and silver coins dropped through the decayed woodwork of the bottom, but these must have formed a very small portion of their treasures, for they had been rifled ages before and by some one who well knew both the locality and their contents. Whoever he may have been who was thus anxious to rescue the buried gold, the walls now standing show that he made an error in his calculation, and had to exercise considerable ingenuity and labour to repair it. In excavating from above, he entered the adjoining room, and instead of retracing his steps and renewing his excavations at the distance of a few feet, which would have brought him into the apartment he was seeking, he preferred to cut through the massive wall of the atrium, and extract the money by

breaking a hole in the chest which stood on the other side of it. This proceeding, of course, indicates an intimate acquaintance with the spot, while the evident reluctance to make a second excavation suggests the idea that the explorer was anxious not to attract attention to his work. Beyond these chests is the tablinum, with its beautiful pavement of white mosaic edged with black, and its walls decorated with peculiar brilliancy. Two of the paintings, representing Ulysses detecting Achilles among the daughters of Lycomedes, and the Quarrel of Achilles and Agamemnon, are as fine as any which have yet been discovered. Several of the adjoining rooms are likewise richly decorated, but our space does not allow us to describe them separately, or to mention any of their pictures except that of Thetis dipping Achilles in the Styx. In the rear of these rooms is a colonnade supported by Doric columns, and opening upon a garden. The walls of this colonnade were decorated with paintings, mostly of tragic scenes in the theatre; but several of the best have been removed to Naples. The wall of the garden facing the house was painted to represent a pseudo-garden; one of the walks was covered with a trellis, the supports of which still remain. Passing over the minor apartments we now enter one of the most splendid courts which have yet been brought to light; it is called the Court of the Piscina by Sir W. Gell, who has given a most accurate view of it. It is surrounded by a colonnade formed of four Corinthian columns on each side, with antæ at the angles; in the centre, one end was occupied by a fish-pond and fountain, the rest was filled with earth for a flower garden. On two of the antæ were two of the most celebrated pictures now at Naples, the Perseus and Andromeda, and Medea contemplating the Murder of her Children. On one of the others was the well known picture of a Dwarf leading a Monkey. At the extremity of the court is a triclinium of large size, which was closed by folding doors, the marble sockets of which

are still visible. In the centre of the floor was the celebrated circular mosaic of the Lion crowned by young Loves with garlands of flowers, now in the Palace of Capodimonte. It would be tedious to describe the other rooms in detail, and quite impossible, in our limited space, to attempt to particularise their ornamental features. A volume might be written on the House of the Quæstor, and days be spent in studying the infinite variety, the magnificence and the grace which have placed it at the head of the private palaces of Pompeii.

Tavern (1832), a building so called from the number of cooking vessels, tripods, pots, and pans of bronze and earthenware which were found in it. The walls are covered with licentious paintings, representing the usual routine of low tavern scenes. Two of them, however, are unobjectionable and curious as illustrations of domestic habits. One represents a drinking scene, in which two of the men wear capotes like the fishermen of the present day; the liquor is served in a basin like a punch bowl, and drinking horns are used instead of glasses. On a row of pegs above are suspended various kinds of eatables, some of them preserved in nets, and one bearing some resemblance to a string of macaroni; the scratches on the wall look very like the landlord's score. The other painting represents a 4-wheeled wine cart with a curricule bar, from which the two horses are detached. The cart is filled with a huge skin, from the leg of which a man and boy are filling the amphoræ.

House of Amyone and Neptune (1826-31), a small house, with a portico and garden, remarkable for the discovery of five skeletons among its ruins, with several bracelets and rings of gold, and coins of gold, silver, and bronze, not as usual lying on the pavement, but buried in the accumulated materials about 12 feet above it. This circumstance is curious as affording additional proof that the houses were explored and rifled after the eruption, and that the ashes for some time after-

wards evolved gases destructive of human life.

House of the Anchor (1826-30), so called from a mosaic of an anchor found in the entrance porch. It has a portico and covered loggia of large size, supported by Doric columns, and overlooking a garden decorated with niches and pedestals for statues, and terminating in a little temple between two fountains.

House of Zephyrus and Flora (1827), a large house abutting on the Street of the Baths, frequently confounded with the one we have just noticed, and described under a multiplicity of titles, such as the House of Ceres, the House of the Bacchantes, and the House of the Ship, the latter from a painting at the entrance of one of the shops which occupy, as usual, the ground floor. The modern name is derived from a very celebrated painting, supposed to represent the marriage of Zephyrus and Flora, and now removed to the Museum. The walls are in better preservation than those of most other houses of this class. From their height and from the arrangement of the decorations, it appears to have been two stories high. Some beautiful paintings were found in the atrium; one was the fine sitting figure of Jupiter on his golden throne, with a glory round his head like that surrounding the heads of mediæval saints. The well, with a cover of African marble, was decorated with coarse mosaics, representing two large masks, a river, and griffons. Four iron tires of chariot-wheels were found among the ruins, precisely corresponding with those now in use.

VIII. We now turn again to the N. by a street running parallel to the street of Mercury, to examine the two last houses which remain to be noticed in this quarter of the city.

House of the Labyrinth (1832), a very large and imposing building, scarcely surpassed by any other which has yet been discovered in the imposing character of its architecture, or in the elegance of its internal arrangements. It derives its name from the

mosaic of Theseus killing the Minotaur, which formed the pavement of one of the principal apartments.

House of the Faun (1829-31), called also the House of the Great Mosaic, the first name being derived from the bronze statuette of the Dancing Faun which is now the gem of the Museo Borbonico; the second from the mosaic of the battle of Issus, the grandest mosaic yet discovered, which forms so conspicuous an object in the Hall of Flora in the same Museum. This is said to be the largest of the Pompeii houses. It must also have been one of the most magnificent and luxurious, though little remains even of what it exhibited when first excavated. The space usually occupied by pictures was here filled with mosaics, many of which like the Acratus of Bacchus riding on a tiger, the course of the Nile with the hippopotamus, the crocodile, the ibis, &c., have evident reference to the worship of Osiris. The pavement was mostly formed of oriental marble and alabaster of different colours. Nearly all the objects of interest have followed the two principal works of art to Naples; and as it was chiefly in its mosaic decorations that the mansion differed from others we have described, it is unnecessary to particularise its details. In the numerous apartments were found a greater variety of furniture and domestic articles than in any other house which has been examined. Some of the stewpans were of silver; the bronze vessels were of unusual elegance and finish; and the gold bracelets, necklaces, and rings found in the apartments of the *venereum* were rich and massive beyond any other examples of Pompeii jewellery. The court also was filled with amphoræ in preparation for the coming vintage. Some skeletons were found in one of the rooms.

IX. We have now completed our examination of that half of the city which is comprised between the Herculaneum Gate, the Street of the Baths, the Street of Nola which is a continuation of it, and the transverse streets leading from the Gate of Vesuvius to the theatres. The *Quadrivium*

formed by the intersection of the two latter streets was the scene of the first excavations. A few objects have been cleared in the line of the Street of Nola on the left, which we may briefly notice here, in order to avoid the necessity of retracing our steps hereafter.

House of the Bronze Bull, with an atrium painted with garlands of fruits and flowers. Beyond this, numerous shops and foundations of houses have been traced, showing that the street was bordered with habitations, but none of them are sufficiently excavated to detain us. About 500 feet before we reach the gate is the

House of the Infant Perseus, so called from a picture representing Danae with Perseus at the court of Polydectes, in the island of Seriphus.

Shops and smaller houses (1812). — The street close to the Nola Gate, on the city side, is bordered by a series of small houses and shops; but in consequence of their unpromising character the excavations in this quarter were soon abandoned.

Gate of Nola (1812), formerly called the Gate of Isis, a single arch still entire, 21 feet high and 12 wide, built of rubble and brick, faced with stucco. This, like the Herculaneum Gate, was double; but the outer portion, which was doubtless of tufa like the walls, has been destroyed, and what now remains has been rudely repaired, probably at the time when the towers were erected. The arch, however, is evidently more ancient than these reparations. The gate is placed at a distance of nearly 50 feet from the outer walls, so that it was approached externally by a narrow passage, the entrance of which was fortified by two towers. Another peculiarity is that it is not at right angles with the wall, but is in a direct line with the street of Nola. The keystone of the arch on the city side is sculptured with a head of Isis, by the side of which is an Oscan inscription, written of course from right to left, signifying that C. Pupidius, the Meddix tuiticus, repaired and dedicated it to Isis. On the inner sides were chambers, supposed to have contained

wooden steps which gave access to the walls.

We now return to the *Quadrivium*, to examine several small houses which lie between it, the Street of the Dried Fruits, and the Street of Fortune, preparatory to our entering on the region of the Forum. First, however, we have to notice the

Shops of the Quadrivium (1845).—At this junction of the four streets, as in many of the neighbouring *quadrivia* and *trivia*, numerous shops appear to have been congregated. This locality must have been a favourable one for business, in consequence of the meeting of four thoroughfares from important quarters of the city, and consequently the shops which were excavated in 1845 were found to contain an unusually large supply of articles of merchandise. Two of them were stocked with bronze and iron utensils for cooking and domestic purposes; another, apparently the store of a statuary or stone mason, contained blocks of marble and several statues, one of which represented the skeleton of a woman in flowing drapery, supposed to represent the Goddess of Envy.

House of the Chase, containing representations of the chase of the various wild animals used in the amphitheatre.

House of the Bronze Figures, so called from the numerous figures of men and animals, and double-headed busts or *Hermes* in bronze, which were found in it.

House of the Chalk Figures, a name derived from the objects it contained.

House of the Black Walls, "*Casetta della Parete Nera*," so called from the very delicate and graceful ornaments on a black ground in one of the apartments, alternating with pictures representing sacrifices to *Venus*, *Minerva*, and *Juno*; *Cupid* and *Psyche*, &c.

House of the Figured Capitals, so called from the pilasters at the entrance with capitals representing *Fauns* and *Bacchantes*.

House of the Grand Duke of Tuscany, a very small house, but remarkable for the picture found in the principal room, representing *Dirce*, *Antiope*

and the *Bull*, and for a mosaic fountain embellished with the marble statue of a *Faun*.

House of Ariadne, sometimes called the *House of Bacchus*, remarkable for the elegance of its internal arrangement, for the *sacrarium*, the garden *triclinium*, and several interesting paintings which were found in it, among which may be mentioned the *Ariadne* from which it derives its name; *Galatea* on a *Triton*, *Apollo* and *Daphne*, and the old *Love-merchant*.

XI. A street called the *Vico Storto* separates this mass of buildings from a few houses excavated in recent years. It is sufficient to record their names as the *House of Mercury* (1845), *House of the Quadriga* (1845), *House of Love disarmed* (1844), so called from a very pretty picture of *Cupid* made prisoner by two girls, and a *Baker's Shop* (1845). The frequent occurrence of the phallus over the entrance doors, and the obscene pictures found in several of the houses, have induced the belief that this was the quarter of the courtesans.

XII. We now return to the central *quadrivium* formed by the junction of the Street of *Nola*, the Street of the Baths, and those of *Mercury* and *Fortune*. At this point are the remains of a *Triumphal Arch and Fountain*, forming a grand entrance to the Street of *Fortune*, and corresponding with another arch which, as we shall see presently, formed the termination of the street at its junction with the Forum. At this point may be said to begin the Public Edifices and Institutions of Pompeii. First of these, at the corner of the Street of *Nola*, is the

Temple of Fortune (1823), a small *Corinthian* temple, erected, as the inscription tells us, by *Marcus Tullius* the *duumvir*, supposed to be a descendant of *Cicero*, on his own ground and at his own cost. The steps in front are broken by a low wall or podium supporting an altar, which was protected by an iron railing, the remains of which are still visible. The portico had four marble columns in front and two at the sides; but they had either been removed after the eruption or

destroyed by the earthquake which preceded it, as no trace of them was found. The cella is square. Behind the altar is a semicircular niche, containing a receptacle for the statue in the form of a small Corinthian temple. In the cella was found a female statue with the face sawed off, no doubt one of the ready-made figures which were sold in this state by the Roman sculptors, in order that the features of any particular goddess might be added at pleasure. Another statue found here, and attributed to Cicero, was a full-sized figure wearing the toga of the Roman magistracy, and extremely interesting as having been entirely painted with the costly dye, a mixture of purple and violet, which appears thus early to have been the peculiar colour of the higher order of magistrates and priests.

Public Baths (1824).—This establishment is of great extent, covering an area of 100 square feet, and having a frontage in three streets. An inscription in the court, on the right of the entrance, records the dedication of the baths at the expense of Cnæus Alleius Nigidius Maius, and the games and entertainments which took place in honour of the event in the amphitheatre, the luxury of an awning (*"vela erant"*) being especially mentioned. As Nero's interdiction of theatrical amusements did not expire till the year 69, it is inferred from this inscription that the dedication took place a very short time before the destruction of the city. The building is divided into three compartments; the 1st containing the furnaces and fuel, the 2d the baths for men, the 3d those for women. The same furnaces of course supplied both sets, and were supplied with water from a reservoir at a little distance, the pipes being carried across the street by the Arch, in which their remains are still visible. Each set of baths was paved throughout with white and black marble, and was arranged on one plan, consisting of a disrobing room, a cold bath, a warm bath, and a vapour bath. Those for the men are the largest and most elegant. A vestibule, entered by three different passages and surrounded

by a portico, leads, by a corridor in which 500 terra-cotta lamps were found, into the disrobing room or *apodyterium*, an oblong stuccoed chamber painted yellow, with holes in the wall in which the clothes pegs were inserted, and with seats of lava on three of its sides. The roof was vaulted and lighted at one end, close to the ceiling, by a window containing a single pane of glass 3 feet 8 inches broad, 2 feet 8 inches high, 2-5ths of an inch thick, and ground on one side, as was proved by the numerous fragments found upon the floor. Underneath this window is a large bearded mask in stucco, with tritons and water nymphs on each side of it. The roof was painted in white panels with red borders; beneath the cornice of the room is an arabesque frieze in relief on a red ground, composed of chimeras, vases, and lyres resting on two dolphins. At one end of this room is a small chamber, supposed to be a wardrobe. At the opposite end is the entrance to the cold bath, or *frigidarium*, a circular chamber in a fine state of preservation, stuccoed and painted yellow, with a bell-shaped roof which was apparently painted blue, and lighted by a window near the top. The cornice is decorated with relief in stucco on a red ground, representing Cupids engaged in a chariot and horse race. In the angles are 4 circular niches with seats painted red and blue. In the centre is the cold water basin of white marble, 12 feet 10 inches in diameter, and 2 feet 9 inches deep, with two steps in front of the entrance door, and a low seat in the middle. The warm bath, or *tepidarium*, is entered from the disrobing room, and nearly corresponds with it in size. It has a vaulted ceiling painted red and blue, and richly covered with stucco ornaments in medallions, consisting chiefly of figures and foliage. At one end it is pierced with a window 2 feet 6 inches high, and 3 feet wide, which contained a bronze frame in which four panes of glass were curiously fastened by screws, so as to be opened or shut at pleasure. Below the cornice of the roof the wall, which is painted to re-

present porphyry, is divided into numerous niches by terra-cotta figures of Atlas, 2 feet high, covered with stucco and painted flesh colour. The niches are supposed to have held the clothes of the bathers, the oil vessels, and the perfumes. Along the sides of the room are bronze benches, standing upon legs in imitation of those of a cow, an evident allusion to the person whose name is inscribed on them, "M. Nigidius Vaccula, A. P. S." In the centre of the room is a large bronze brazier, 7 feet long and 2½ feet wide, lined with iron but having bronze bars for the charcoal; on the front is the figure of a cow in high relief, another allusion to the individual by whom all these bronze vessels appear to have been presented. From this chamber we pass into the vapour bath, or *caldarium*, the length of which, in strict accordance with the precept of Vitruvius, is twice its width. It terminates at one end in a semicircular niche, containing a marble vase 5 feet in diameter, which held the warm water for ablutions; around its rim is an inscription, in bronze letters, recording its erection at the public expense, by order of the Decurions, by Gnaeus Melissæus Afer and Marcus Staius Rufus, duumviri of justice for the second time, at the cost of 750 *sesterces* (6*l.*). At the other end of the chamber, which is square, is the hot bath, 12 feet long and about 2 feet deep; it is of white marble, and is elevated on steps of the same material. The vaulted ceiling is extremely handsome, being composed of transverse fluting; the cornice is supported by fluted pilasters painted red: the walls of the room are of yellow stucco. The temperature of the room was regulated by three windows or apertures over the niche of the vase; these were closed by plates of bronze which were drawn or withdrawn by means of chains. The walls and pavement were constructed hollow, so as to allow the steam to circulate freely from the furnaces, which may still be examined *in situ* on the W. side of the building. The *Women's Baths* are on the other side of the furnaces; they are arranged on

the same plan as those for the men, and are decorated in the same manner, but are not so large or so perfectly preserved. We have mentioned 500 lamps as having been found in one corridor of this vast establishment; they formed but a small portion of the whole number, which is said to have exceeded 1,300, and to have included every variety of form and size. Among the many other objects discovered in the rooms was a money-box and a surgeon's catheter.

Street of Fortune (1823), a fine broad street leading to the Forum, in direct continuation of the Street of Mercury. It is 200 feet long and 22 feet wide, and has footpaths at the sides. On the right it was bordered by the portico of the Baths, beneath which were numerous shops, as there were also on the opposite side, all of them apparently of the first class. In one of them were found several hundred articles in glass and bronze, bells, inkstands, money-boxes, dishes, steelyards, &c., the greater part of which may be examined in the Museum. In this house a skeleton was found in the act of escaping from his window with 60 coins, a small plate, and a saucepan of silver; two other skeletons were found in the street. In another house were found, in 1845, in a large room on the ground floor, various articles of office furniture, with some marble weights and several coins of Galba and Vespasian. At the S. end, forming the entrance to the Forum, the street was spanned by the

Triumphal Arch (1823), built of brick and lava, covered with thin plates of marble, and still retaining its massive piers; each decorated with two fluted Corinthian columns of white marble, with square niches between them which are supposed to have contained statues and fountains. There is reason to believe that this arch was surmounted by an equestrian bronze statue, as fragments both of the man and horse were found among the ruins. The street on the left is called the *Street of the Dried Fruits*, to be hereafter noticed; that on the right contains two shops, called the *Milk Shop*

and the *School of Gladiators* from the signs over the doorways already noticed at p. 324.

XIII. We now enter on the Quarter of the Forum, which contains the principal Temples, the Tribunals, the Exchange, and other public institutions.

The Forum (1816) is the most spacious and imposing spot in Pompeii; it is distant about 400 yards from the Herculaneum Gate, and about the same distance from the Great Theatre. It is surrounded on three of its sides by a broad colonnade of Grecian Doric architecture; the columns are of white marble, 12 feet high and 2 feet $3\frac{1}{2}$ inches in diameter. Above this colonnade there appears, from the numerous traces of staircases still visible, to have been a terrace. On the E. side of the Forum are the remains of an older arcade and portico, which had been damaged by the earthquake and was in process of rebuilding. In front of the columns are pedestals on which stood statues or busts of eminent personages; some of them, from the size of the pedestals, were evidently equestrian. Several streets opened into the Forum but were closed at night by iron gates, as is proved by the fragments of iron still traceable at the different entrances. The entire area was paved with marble. In front of the portico on the S. and W. sides are several pedestals for statues, some of which, from their size, must have been equestrian. A few of the pedestals still bear the names of distinguished inhabitants of the city, among which may be recognised those of Pansa, Scaurus, Sallust, Gellianus, and Rufus. Fontana's aqueduct passes diagonally under the pavement, cutting through the foundations of the Temple of Venus and of other important buildings in the opposite angle.

Temple of Jupiter (1816-17), once called the Senaculum, a building of large size and imposing aspect, standing on an elevated basement at the N. end of the Forum, and occupying by far the finest site in the city. It is built of brick and lava, covered with white

stucco. The entrance is approached by a long flight of steps, flanked by pedestals for colossal statues. Exclusive of these steps, the building is 100 feet long and 43 feet wide. In front was a square vestibule with a magnificent portico of Corinthian columns, six in front and three at each side, which are supposed from their diameter of 3 feet 8 inches, to have been nearly 40 feet in height. The interior of the cella, 42 feet by 28, is bordered on each side by a row of eight Ionic columns, which appears to have had another row above, supporting the roof of a gallery. The walls were painted, the predominant colours being red and black. The pavement was of marble, arranged in the diamond pattern in the centre, with a border of black and white mosaic. The door sill retains the holes for the bolts of the doors. At the N. end of the cella are three small chambers, behind which are the remains of a staircase leading probably to the gallery. From the vestibule there is a fine view of Monte Sant' Angelo and the surrounding country.

The Prisons (1816). A small plain arch at the W. angle of the Temple leads to the Prisons, narrow dungeons without light except what might be admitted through the iron bars of the doors. The skeletons of two men were found in them, their leg bones encircled with the iron shackles; they may still be seen in the Museum at Naples.

The Public Granary (1816). Adjoining the Prisons is a long narrow building, near which were found the public measures for corn, oil, and wine, now preserved in the Museum. To this circumstance it owes its present name.

Temple of Venus (1817), a small temple surrounded by an area of 150 feet by 75, on the W. side of the Forum, a larger space than is occupied by the precincts of any other Temple in the city. This area is bounded on all sides by a portico, 12 feet 2 inches wide, covered with beams of timber, and consisting of 48 irregular and disproportionate columns, which were

originally Doric, but have been converted into Corinthian by means of stucco. The walls of this portico were decorated with a series of paintings on a black ground representing architectural subjects, landscapes, dwarfs, pigmies, and various relics of Egyptian superstition, suggesting the belief that the building may have been used in later times for the worship of Osiris. The Temple itself stands upon an elevated basement, ascended by 16 steps, in front of which is a large altar covered with a black stone, containing three places for fire, in which, when first excavated, the ashes of the victims were discovered. On the west and east sides are duplicate inscriptions recording the erection of the temple by M. Porcius L. Sextilius, Cn. Cornelius, and A. Cornelius, at their own expense. The cella is very small, and contains nothing but the pedestal for a statue. In the open area were found the statues of Venus and Hermaphroditus now in the Museum, and a mosaic border of great beauty. In a room supposed to be the private apartment of the priest, was found a picture of the infant Bacchus and Silenus playing the lyre. An inscription found among the ruins records that Marcus Holconius Rufus, and Caius Ignatius Posthumus, duumviri of justice for the 3d time, by a decree of the Decurions, had purchased for 3000 sesterces the right of closing the windows, and had erected a private wall as high as the roof, to conceal the proceedings in the College of the Corporation of Venereans.

The Basilica (1817), the Westminster Hall of Pompeii. This edifice, 220 feet long and 80 broad, occupies the S.W. angle of the Forum, and is supposed to be the work of Greek architects. It is approached by an open court or vestibule, entered from the portico of the Forum, and still retaining the grooves in the piers by which it was railed off or closed with doors. From the vestibule a flight of steps leads into the interior by five doorways. The central area was open, and was surrounded by a gallery supported by a peristyle of 28 Ionic columns of

large size, curiously built of brick and tufa stuccoed, and forming a covered passage below, along the four sides of building. The walls were covered with stucco, painted in squares in imitation of various coloured marbles. At the end of the building, elevated on a basement and decorated with six columns, is the Tribune for the Duumviri or Judges, with vaults beneath, which are supposed to have been the dungeons for criminals. In front of the Tribune, between the two centre columns of the peristyle, is a square pedestal which supported a bronze statue, of which nothing but the legs were found. The remains of other pedestals are seen at the sides, at the entrances, and in front of the portico; the sites of fountains are also traceable. The pavement was entirely wanting when the building was excavated, having evidently been removed after the eruption; in fact, the whole edifice bore marks of having been rifled, in all probability not for the purposes of plunder but for the recovery of its records. Both the inner and the outer walls present numerous inscriptions, some written with red paint, and some merely scratched with a sharp point. One of them announces that C. Pumidius Dipilus was here at the nodes of October, during the Consulate of M. Lepidus and Q. Catulus; this was 79 a.c., the year of Sylla's death. Other inscriptions appear to be announcements of public games; one of them gives notice that the gladiator Festus Ampliatus, whose name will be recognised as occurring on the Tomb of Scaurus (p. 330.) will contend for the second time on May 17. Among the inscriptions scribbled under the portico were many verses from Ovid's *Art of Love*.

The Curia and Aerarium (1814), at the S. extremity of the Forum, facing the Temple of Jupiter, are three small halls of equal size, and presenting no difference of construction, except that the central one has a square recess and the remains of a raised basement at the end, while those at the sides have circular recesses. They were highly decorated with columns and statues. The

central hall, from the numerous coins of gold, silver, and copper which were found in it, is supposed to be the *Ærarium* or Public Treasury; the others were probably the *Curie* or Courts for the meetings of the Municipal Magistrates.

Houses of Championet (1799), so called from the French General of that name by whom they were excavated. One of them has a *cavædium* of considerable elegance, and the other has an atrium the columns of which were originally fluted, but were subsequently renovated by coloured stucco. The basement of the peristyle which surrounds a small garden has several singular openings for the purpose of lighting a series of subterranean chambers, which were approached from the street by an inclined passage and from the peristyle by a stair. One of the apartments still retains many traces of its brilliant arabesques and medallions; but the beautiful pictures, which made these houses celebrated at the beginning of the present century, have long since disappeared. In one of them four female skeletons were discovered, with numerous gold bracelets and other articles of jewellery, which, with the other objects of interest, were removed to Paris. The situation of these houses on elevated ground overlooking the sea, and commanding an uninterrupted view of the Sorrento coast, must have been particularly agreeable. From this point we cross the Forum, to complete our examination of its E. side. At the S. E. angle, at the corner of the Street of Abundance, formerly called the Street of the Silversmiths, we find the

Scuola Publica, a name given to a square building, without ornament or inscription, the use of which has not been satisfactorily determined.

Crypto-Porticus of Eumachia (1821), or the *Chalcidicum*, a building of large size in the form of a basilica, 130 feet long and 65 feet broad, supposed to have been the Exchange of the cloth merchants. It had two entrances, one from the Street of Abundance, the other from the Forum. The latter had a noble portico of 18 columns; the grand

entrance in the centre was closed by folding doors, of which the sockets and bolt holes are still visible in the marble. This was bordered by raised platforms, for the purpose, probably, of haranguing the people. The interior was divided into a large area 130 feet by 65, surrounded by a double gallery, a peristyle of 48 columns of Parian marble of beautiful workmanship, very few of which have been found, a *chalcidicum* or enclosed apartment at the extremity of the area entered from the side street, and a *crypto-porticus*, or gallery in which walls pierced with windows have replaced the columns usually seen in the interior. These walls are painted in panels, red and yellow, with representations of flower borders at the base. At the end opposite the entrance is a semicircular recess which contained a statue of Concord. Behind it, in a niche in the centre of the wall in the *crypto-porticus*, stood the statue of Eumachia the priestess, 5 feet 4 inches high, with an inscription recording that it was erected by the dyers to Eumachia, the public priestess. On the architrave over the side entrance is another inscription, recording the erection of the building by Eumachia the priestess, daughter of Lucius, in her own name and that of her son, M. Numistrus Fronto, and at her own expense. This is a repetition of a much larger inscription which was affixed to the front of the building, but was found on the ground broken into fragments; it is now in the Museum. Under the staircase leading to the upper gallery was a *Thermopolium*, or shop for hot liquids, in which one of the most interesting urns in the Museum was discovered. The entire building appears to have suffered severely from the earthquake, as it was evidently under repair at the time of the eruption. On the external wall was a notice of a gladiatorial show, and an inscription recording that that all the goldsmiths invoked C. Cuspius Pansa the *Ædile*.

Temple of Quirinus, (1817-18), formerly known by the names of Romulus and Mercury; a small temple, close to the *Crypto-porticus* on the E.

side of the Forum, occupying a space 57 feet 6 inches, by 55 feet 7 inches. It stands upon a basement and is approached by a narrow vestibule, with steps on each side leading to the platform of the cella, in the centre of which is an altar of Parian marble with bas-reliefs representing a sacrifice on one side, and the sacrificial implements on the others. The principal figure was long supposed to be Cicero. The walls are divided into long compartments by pilasters. In front of the temple were found the fragments of an inscription recording the deification of Romulus by the title of Quirinus. Adjoining the building were the apartments for the priests, in one of which numerous amphoræ were found.

Decurionate (1818), called also the House of the Augustals, and the Senaculum, or Senate House; a small hall 83 feet by 60, adjoining the Temple of Quirinus, with a portico of Ionic columns of white marble. On each side of the entrance is a pedestal for statues. In the centre of the area is an altar, and at the end is a semicircular recess with a seat for the decurions, who are supposed to have held in it their public sittings.

House of the Augustals (1818), called also the Pantheon, and the Temple of Augustus. If these are not all misnomers, it would appear from the culinary paintings at the N. entrance, and from the large collection of fish-bones and other fragments of food found in the sink in the centre, that a building devoted to religious purposes was used also as a banqueting house. It is a spacious edifice with entrances in three of its sides, the principal one decorated with marble columns and pedestals for statues. The columns of the portico had been thrown down by the earthquake, and were under restoration at the time of the eruption. It consists internally of an open atrium 120 feet by 90, with 12 pedestals placed in a circle round an altar which occupies the centre of the area. These pedestals are supposed to have supported 12 statues of the Dii Consentes, but as no statues were found, it is sup-

posed that they were removed after the eruption. The back of the building is divided into three compartments, of which the central is subdivided into niches, in which were found the statues of Livia as a priestess, and of her son Drusus, now in the Museum and here replaced by casts. A statue of Augustus is supposed to have stood near them, as an arm holding a globe was found in this part of the building. On the S. side of the building are 12 small cells supposed to be the chambers of the Augustals, and the holes for joists prove that there were similar rooms above them. The inner walls of the whole building appear to have been decorated with great richness and care. Among the beautiful arabesques and paintings for which it was remarkable, we may mention the Ulysses in disguise meeting Penelope on his return to Ithaca, Io and Epaphus, Latona and her children, a Roman Galley, the Cupids making Bread, Donkeys working the Corn-mills, and various articles of food, such as geese, lobsters, game, fruit, wine, &c. The picture of the female painter herself holding her palette and brushes is at Naples. Near the N. entrance was found a box containing a massive gold ring with an engraved stone, 41 silver and 1036 bronze coins.

Shops of the Money Changers. — In front of the building just described, and under the portico of the Forum, stood seven of these *Tabernæ Argentariæ*. The pedestals of some of the tables still remain.

XIV. Street of the Dried Fruits. — Having now completed our survey of the Forum, we have to notice briefly a few houses which have been excavated in the rear of the public edifices on its E. side. This district is bounded on the N. by the Street of the Dried Fruits, which derived its name from the large quantity of these articles found in the numerous shops which border it on both sides. Besides this stock of raisins, plums, figs, and chest-nuts, a collection of hemp seed, scales and weights, pastry moulds, lanterns and vases of various kinds, were found

in them, and several of their entrances were ornamented with pictures. Near the corner of the street, where it joins that leading to the Street of Abundance, a beautiful figure of Bacchus pressing the juice of a bunch of grapes into a vase, with a panther at his feet, was discovered.

House of Prince Henry of Holland (1844), a small house excavated in the presence of this prince, but containing nothing to require a description.

House of the King of Prussia (1822-23), in a street which runs S. from the Street of the Dried Fruits to that of Abundance, another small house of the same class, which derives its name from having been excavated in the presence of his Prussian Majesty. Some gold bracelets and rings, some bronze balances, strigils, and ornaments of a bed, and a small bas-relief in marble representing two masks and a winged horse were the principal objects found in it.

House of the Fisherwoman (1822-23), so called from a picture representing Venus fishing and Cupid looking on.

Several inns and shops of the ordinary character occur in this street, among them is the shop of a soap-maker.

House of Venus and Mars (1820), called also the House of Hercules, from a picture representing his initiation in the mysteries of a priestess, the present name being likewise derived from a picture it contained. Some mosaics, sculptures, and inscriptions, in which several Pompeian names occurred, were also found in it; but the object of greatest interest was a well 116 feet deep, the arch of which had so effectually resisted the earthquakes and the eruption that it is as perfect now as it was 18 centuries ago. The water is said to be mineral, and is now often used for medicinal purposes.

House of Ganymede (1839), a small house in the rear of the Crypto-porticus, the basement is occupied by the shops which line the N. side of the Street of Abundance. Its name, as usual, is derived from a painting on one of its walls.

House of Queen Adelaide (1839), adjoining the one just mentioned; it derives its name from the late Queen Dowager of England, in whose presence it was partly excavated. Like most of the houses in this quarter of the city, it is of moderate size, and as the principal objects which were found in it have been removed, it contains nothing now to call for a detailed description.

XV. *The Street of Abundance*, formerly called the Street of the Silversmiths, is a fine broad thoroughfare leading from the S. extremity of the Forum to the quarter of the Theatres. It derives its present name from a Statue of Abundance which was found in the centre of the quadrivium formed by the intersection of the Street of the Theatre. Its old name was derived from the great quantity of jewellery found in the shops which are crowded together on each side of it, showing that the neighbourhood of the two theatres must have been an eligible spot for the sale of personal ornaments. These shops, unlike any of the others we have had to describe, are built in the Greek style; the doors are flanked by pilasters, and the masonry and mouldings are so skilfully arranged that they incline almost imperceptibly with the slope of the street. Many of the houses still bear the owners' names, painted mostly with red colour in very irregular and rude characters, and in some instances over the names of previous tenants imperfectly erased. Here and there we find the name inscribed on a little white tablet on the walls, the *Album* of the Roman architects. Some pray for the patronage of the *Ædile*, and one assures him that he is worthy of it, "*dignus est.*" Another has a rude representation of the owner, a scribe, with a pen behind his ear. One house has a very beautiful and perfect doorway of stone, the only example yet discovered; on the right wall of the vestibule is a painting of a monkey playing the double pipe. Another peculiarity in this street is the occurrence of marks on the walls of some of the houses, as if they had been

worn by chains. At one spot where this occurs, a piece of marble worked in the form of a sharp cone is inserted in the pavement. Sir W. Gell conjectured that it was a place of punishment for slaves, and that they were drawn up the wall so that the foot only should rest upon the cone. The remains of two fountains may be traced in different parts of the street. At the end was found a skeleton, with a wire bag in his hand containing 360 silver coins, 6 of gold, and 42 of bronze; several rings and cameos, which he was also carrying away, were found near him. We shall now proceed to notice the few remaining houses we have to describe. They all lie on the S. of this street, between it and the southern wall of the city. Beginning at the end nearest the Forum, adjoining what is called the Scuola Pubblica, is the

House of the Wild Boar (1816), so called from a mosaic in the prothyrum or porch, representing a wild boar attacked by two dogs. In the atrium, also, are some mosaics of great beauty, one of which is supposed to represent the walls of the city.

House of the Accoucheur (1817), sometimes called the House of the Graces, from a picture found on one of its walls. The instruments discovered in this house abundantly justify its present title. They were 70 in number, and many of them were arranged in cases like those now used for the same purpose. Among them were different kinds of forceps, catheters, and the speculum uteri which has been patented in our day in England as a modern invention. The numerous pestles and mortars of various sizes, the wooden box still containing the material of pills converted into an earthly substance, the roll prepared for cutting into pills, the marble slabs for rolling it, and others for making ointments, all proved that the owner enjoyed an extensive practice in his branch of the profession. On one of the walls are the remains of a painting which affords an instructive example of the drawing of the Roman painters: the

colour has entirely flown, but the outline remains, cut into the plaster by some sharp instrument. The singular bronze statue of a boy with glass eyes, and some specimens of lace now in the Museum, were found in one of the apartments.

XVI. The street which leads S. from the corner of this house is called the *Street of the Dii Consentes*, from a painting on the right wall near the angle, representing the 12 superior divinities, with the tutelary serpents underneath. Juno wears a blue robe, Diana a yellow one, and Venus a pale green more transparent than the dresses of the other goddesses. A few houses have been excavated along the line of this street, which may be briefly noticed:—

House of Hero and Leander (1833), a small house on the left hand, excavated, like many of the others in this quarter, at the expense of King Lewis of Bavaria.

House of Auge and Hercules (1839), at the rear of the Scuola Pubblica; so called from a picture, illustrating a well-known incident in the history of the mother of Telephus.

House of Bread (1829), (*Casa di Pane*), a small house containing nothing now to call for a description.

House of Apollo and Coronis (1813), supposed to have been the residence of a physician, from the painting which gives it name, representing the fatal love of the mother of Æsculapius.

House of Adonis (1813), called also the House of Diana, the former name being derived from a beautiful painting of Venus and Adonis; the latter from a marble statue of the goddess found in one of the rooms. The whole house was decorated with great taste; some paintings of sea horses gambolling are full of grace and spirit. In front of the house was a public altar, evidently erected for the purpose of offering sacrifice to some deity, whose image was painted on the external wall.

House of Queen Caroline (1813), the "*Casa Carolina*," adjoining the one just described; a very interesting house of the second class, with a Corinthian atrium, the roof supported by square

pillars which surrounded the court of the impluvium, and were painted with foliage to represent creeping plants growing from the court: the kitchen had windows opening to the street. A narrow passage leads from the atrium to another series of apartments, having a distinct entrance from the street, and containing in the court, instead of the ordinary triclinium, a semicircular couch of stone, the *sigma* of Martial, the only example which has yet been discovered. When this double house was first excavated, its walls were decorated with beautiful paintings, many of which perished immediately after they were exposed to the atmosphere. Fortunately, however, Mazois was present when they were discovered, and we are indebted to his ready pencil for the knowledge of a most curious representation of a painter's studio, in which all the figures were grotesques. Some of the more permanent paintings of a higher class, though far less interesting than this picture of daily life, are now in the Museum. In the vicinity of this house seven skeletons were found, with 68 gold coins of Nero, Vespasian, and Titus, 1065 silver coins, pearl ear-rings, and numerous other articles of personal ornament or domestic use.

House of the Under-ground Kitchens, at the extremity of the street beyond the "Casa Carolina," the most southern house yet excavated, remarkable only for the arrangement of the basement, rendered necessary on this site by the rapid slope of the ground towards the ancient line of the sea shore.

XVII. From this point we return to the E. corner of the Street of Abundance, where it meets the cross street leading to the theatre, to examine the

House of the Physician, situated at the S. W. corner of the Quadrivium. It derives its name from the objects found in it, and now contains nothing which requires a particular description. The statue of Abundance, already mentioned, was found standing in the centre of this Quadrivium.

House of the Emperor Francis II.

(1819), a small house adjoining the one just mentioned, and so called because it was opened in the presence of his Imperial Majesty. It has a peristyle and some wall paintings of no great interest. Some gold ornaments, a silver vase, a vase of bronze very delicately worked, and a terra-cotta statue, were the principal objects discovered in the apartments.

House of the Emperor Joseph II. (1767-69).—Following the street of the theatre, we find at its S. extremity the house which bears this name, occupying rather more than half of the W. side of the Triangular Forum. As it was one of the first private houses excavated, the rooms were refilled with earth as soon as they were examined, in accordance with the unscientific practice of that time. It appears, however, that it was a mansion of great magnificence, of three stories, and so situated on the rising ground which overlooked the sea, that on entering the principal door, the visitor must have commanded a noble view of the Sorrentine shore, through the whole perspective of the interior. The S. side appears to have opened upon a garden sloping gradually down to the shore, like the villas already examined in the neighbourhood of the Herculaneum Gate. A skeleton of a woman was found in the furnace room of the bath.

House of the Triumphant Hercules (1847), called also the "Casa della Sognatrice," from a picture of a young girl in one of the rooms playing the double flute. This is the most important discovery made in the excavations of recent years. It is a double house, of three stories, with an open atrium bordered by the usual apartments, a triclinium of great magnificence, and a reception room or tablinum, opening upon a garden at the back, containing an impluvium in perfect preservation, which has been allowed to remain exactly as it was found. The atrium is paved with mosaics, and the walls of the entire building are highly decorated with paintings. In the small sleeping rooms at the side are pictures representing

Cupid riding on a Dolphin, bearing a letter from Galatea to Polyphemus; the favourite subject of Venus fishing; a Narcissus; Victory in her car; some Cupids swimming; and several landscapes. The triclinium, in which the feet of the couches were found richly ornamented with silver, has three large pictures, of life size, representing Hercules at the Court of Omphale, the latter wearing the lion's skin and holding the club of her lover; the boy Bacchus with Silenus on a cart drawn by oxen, and followed by Bacchantes; and a bacchanalian procession, with Victory recording on a shield the exploits of the triumphant demigod. The tablinum is paved with coloured marbles, arranged in chequers, and the charcoal fragments still visible in the panels of its walls show that it was decorated with paintings on wood. The garden contains at one end a fountain adorned with mosaics, and a small marble statue of Silenus, and in the centre an impluvium or reservoir, surrounded by statues in bad taste, but curious from their variety and arrangement; among them are, Love riding a dolphin, a bearded satyr, a stag, a fawn extracting a thorn from a goat's foot, a goat caressing its young one lying in the lap of a shepherdess, and others which we need not particularise.

Attached to this house is a second series of apartments, including an open atrium, a kitchen, and other rooms, apparently intended for the servants. In the court was found a four-wheeled waggon, with iron wheels, and adorned with bronze ornaments. Several elegant vases, candelabra, glass bottles in the form of animals, some surgical instruments, and bronze coins were found in the different rooms, which were decorated with pictures of tragic and comic scenes; one of them represented a young actress in a mask playing the double flute, from which the house, when first excavated, derived its name. The kitchen was furnished with numerous culinary vessels in bronze, and still retained in many parts the traces of smoke. We have already stated that the house had three stories. The

second and third floors were approached by a broad staircase. Near the foot of the stairs is a picture, in which a letter is introduced with the name and rank of the presumed owner of the house on the superscription. It is now scarcely legible, but enough has been deciphered to show that he was one of the municipal decurions.

XVIII. Having now completed an examination of the private houses, we proceed to the interesting quarter of the theatres.

The Triangular Forum (1764) is a triangular colonnade, with a portico of 90 columns on two of its sides, forming the piazza of the great theatre. It is about 450 feet long on the eastern side, and is supposed to be nearly 300 on the western; the third side had no portico, and appears to have been lined with small apartments, but that side has not been completely cleared. The area is entered on the N. by a propylæum or vestibule of eight Grecian Ionic columns, raised upon two steps, with a fountain in front of one of the columns. This vestibule leads us into the colonnade, which is of the Doric order, and still retains some fragments of the iron bars inserted between the columns to protect it from a sudden rush of people. In different parts of this colonnade are three entrances to the Great Theatre, and one to the Barracks for the Troops, which lie beyond it. Parallel to the portico on this side is a long low wall, extending nearly to the bottom of the triangular Forum; it is terminated at the N. end by a pedestal, with the inscription "M. Claudio, M. F. Marcello Patrono;" and at the S. end by two altars and a circular building in front of a remarkable temple, which we shall describe before we enter the theatre.

Temple of Neptune (1767-69), formerly called the Temple of Hercules, the most ancient building yet discovered, situated on the highest ground within the circuit of the walls, at a distance of 400 feet from the old sea-line, so that it must have formed a striking object from every part of the bay. Its high antiquity is proved by

the large size of its Grecian Doric columns, the great depth and projection of the abacus, and by the general construction of the building, which more resembles that of the Temples of Pæstum, though of course on a much smaller scale than anything with which it can be compared elsewhere. It is therefore supposed to have been erected by the earliest colonists. From its ruined state it is difficult to define its peculiar features; but so far as we can now judge, it appears to have stood upon a basement or podium of 5 steps, and to have been 120 feet long, exclusive of the steps, and 70 feet wide. It had a cella paved with mosaics, and entirely surrounded by a peristyle of columns, 3 feet 11 inches in diameter at their base, and presenting the remarkable singularity of having, like the Basilica of Pæstum, an odd number of columns, 7 in front, and 11 at the sides. The masonry was covered with stucco. In front of the steps is an enclosure, supposed to have contained the victims for the sacrifice, and at the side are the two altars already mentioned, with the remains of a smaller one between them. Beyond this enclosure are the remains of a small circular temple of eight Doric columns, which covered a *puteal* or well protected by a circular perforated altar. Its use is doubtful, some supposing that it supplied the water used in the sacrifices; others that it was an expiatory altar marking the situation of a *bidental*, a spot on which a thunderbolt had fallen, and which, it is superfluous to add, was always held in peculiar sanctity. An Etruscan inscription was found near it recording that Nitrebius, for the second time Meddix-tuticus, erected it. At the W. angle of the temple is a small hemicycle, a semi-circular seat of stone, facing the S., in which a sun dial was discovered. It must have commanded a glorious view, and have been close to the sea wall of the city, which explains the absence of the portico on this side of the Forum. We have mentioned the small apartments in this part of the enclosure. It is not clearly ascertained whether they were the residences of the priests or

sepulchral chambers. Several skeletons have been found in them, one wearing two armlets of gold, and another wearing on the leg a ring of bronze and one of silver, linked together. Near them were found a sacrificial knife in silver, engraved with figures of Bacchus and Isis, several pateræ and other vessels used at the sacrifices, and adorned with bas-reliefs of Isiac subjects. From these discoveries the two skeletons are supposed to be those of the high priests.

The Great (or Tragic) Theatre (1764), a very large and imposing structure, conveniently placed on the southern slope of a hill of tufa, in which the seats were cut without the necessity of extensive substructions. It was, of course, semicircular and open to the air, and was lined in every part, seats, stairs, walls, orchestra, and stage, with plates of Parian marble. The seats faced the sea, so that the audience must have commanded an uninterrupted view of the bay during the whole performance. The elevated position of the building considerably above the general level of the city, and the great height of the external wall appear to have preserved it in some measure from the fate which befell the houses in the plain. The upper part was not hurried at all by the ashes, and even the stage was covered with so slight a deposit that the citizens were able, after the eruption, to remove all the scenic decorations, the furniture of the stage, the principal statues, and a large quantity of the marble lining. Many of these were no doubt comparatively new, as Nero's interdiction of theatrical amusements expired only ten years before the destruction of the city, and hence there was the stronger reason for recovering them. In spite, however, of these spoliation, the interior is still sufficiently perfect to explain itself far better than the most elaborate description unaccompanied by drawings. The general audience, or the plebeians, entered the theatre by an arched corridor on a level with the colonnade of the Triangular Forum, and descended thence into the body of

the house, called the *cavea*, by six flights of stairs, which divided the seats into five wedge-shaped portions, appropriately called *cunei*. The doors of the corridor at the head of these stairs, were called the vomitories. Many of the seats still retain their numbers and divisions; we are thus enabled to ascertain that the space allowed to each person was 1 foot 3½ inches. By making this the basis of his calculation, Mr. Donaldson estimated the theatre as capable of containing 5000 persons. A separate entrance and staircase led to the women's gallery, which was placed above the corridor we have described, and was divided into compartments, precisely like the boxes in a modern theatre. It appears also from the fragments of iron still visible in the coping, that they were protected from the gaze of the audience by a light screen of iron work. Below, in what we should call the pit, a semicircular passage, bounded by a tall wall, called the *præcinctio*, separated the seats of the plebeians from the privileged seats reserved for the equestrian order, the Augustals, the tribunes, and other important personages. These seats were entered by a separate passage, communicating with an area behind the scenes. The level semicircular platform in front of the privileged seats, was called the orchestra, and upon it were placed the *bisellii*, or bronze seats for the chief magistrates. On each side of the orchestra are raised seats, entered from the stage, supposed to have been appropriated, like private boxes, to the person who provided the entertainment, or to the suite of the magistrates. In the *proscenium*, or the wall which supported the stage, are seven recesses, in which probably the musicians were stationed. The stage, or *pulpitum*, appears from the pedestals and niches, which remain, to have been decorated with statues. It is a long and narrow platform, quite disproportionate to the size of the house according to our notions of stage effect; but it must be remembered that the scenes of a Roman theatre were very simple and revolved

upon a pivot, and that the ancient drama was unassisted by those illusions of perspective which constitute the art of the modern scene painter. The wall at the back of the stage was called the *scena*; it has three doors, the central one circular and flanked by columns, the two side ones rectangular. Behind it is the *postscenium*, containing the apartments for the actors. It remains only to add that the exterior of the upper wall of the *cavea* still retains the projecting stone rings for receiving the poles of the *velarium* or awning, by which, on special occasions, the audience were protected from the heat of the sun. Several inscriptions, greatly mutilated, were found in different parts of this theatre, some of which are preserved in the colonnade near the Tavern, where the gallery has been restored by S. Lavega, the architect, in accordance with the indications left upon the wall by the carbonised fragments of the ancient wood work. Many of the inscriptions are conjectural restorations, but enough of the ancient letters remained to show that Holconius Rufus, son of Marcus Rufus, a *duumvir*, erected the theatre, and that the colony acknowledged his services by dedicating a statue to his honour. This latter fact appears from the remains of an inscription in bronze letters on the first step of the orchestra, with a space in the middle for the statue; the metal has been removed, but the apertures which contained it are still visible in the marble.

The Small Theatre, or Odeum (1796). — From the E. end of the stage of the Great Theatre a covered portico led into the orchestra of the small one, which is supposed to have been used for musical performances. It is similar in its general arrangement to the larger theatre, but is different in form, the semicircle being cut off by straight walls from each end of the stage, an innovation which proves that it is a more recent building. The general style and execution of the work also shows an inferiority, the causes of which may possibly be explained by an inscription recording that it was

erected by contract. It appears, however, to have had an advantage not enjoyed by the other, in having been permanently roofed, the same inscription describing it as the "*Theatrum tectum*." The seats of the audience in this theatre were separated, by a *præcinctio* or passage, from the four tiers of benches which held the *bisellii* or chairs of state. This passage was bounded on the side of the *cavea* by a wall, the ends of which were ornamented with kneeling figures which are supposed to have sustained lights. The parapet on the stage side of the passage, forming the back of the privileged seats, terminated at each end in a griffon's leg. The pavement of the orchestra is of *giallo antico*, African breccia, and purple marble. A band of grey and white marble runs directly across it, bearing the following inscription in large inlaid bronze letters: — "*M. Oculatius, M. F. Verus, II. Vir. pro. ludis,*" but the letters have been so often loosened and misplaced, that some have read the name "*M. Olconius*." The inscription probably means that he presented the pavement to the theatre. In the corridor which runs round the back of the house to give access to the seats, several inscriptions in rude Oscan letters were found upon the plaster of the walls, the work probably of some plebeian idler who could not find a seat. The stage presents nothing to require notice. In the *postscenium* were found some fragments of a *bisellium* decorated with ivory bas-reliefs, and portions of its cloth cushion. The theatre is estimated to have held 1500 persons.

Th: Iscon (1765), is a small, but exceedingly interesting and perfect building, standing on a basement or podium, in the centre of a court surrounded by a Corinthian portico of small columns only 10 feet high, with painted shafts. The two which flank the entrance had attached to them the lustral basins which are now in the Museum, and a wooden money-box. Over the entrance is an inscription recording the erection of the *Ædes*

from its foundations by Numerinus Popidius Celsinus, at his own cost, after it had been thrown down by an earthquake; and his elevation by the Decurions to their own rank as an acknowledgment of his liberality. The word *Ædes* is here used to distinguish the building from a Temple, which was always a consecrated edifice, whereas the worship of Isis had been forbidden by a decree of the Roman Senate, *a. c.* 57, and was therefore only tolerated. The court presents all the arrangements of the Isiac worship. In one corner is an *ædiculum* with a vaulted roof and pediment over the door, covering the sacred well of lustral purification, to which there was a descent by steps. It was stuccoed and painted throughout in the most grotesque style. Near it is an altar, on which were found the burnt bones of victims which had just been sacrificed; and several other altars are placed in different parts of the court. In a niche of the wall facing the *Ædes* was a figure of Harpocrates, with his finger on his lip to enjoin silence upon the worshippers in regard to the mysteries they might witness. In another part was a figure of Isis in purple drapery, partly gilt, holding a bronze *sistrum* and a key. On the south side were the chambers for the priests, and a kitchen for cooking the meats they were permitted to eat. In one of the rooms a skeleton was found holding a sacrificial axe, with which he had cut through two walls, in the vain attempt to escape from the eruption, but perished before he could penetrate the third. In a larger room behind the *Ædes* another skeleton was found with bones of chickens, eggshells, fish-bones, bread, wine, and a garland of flowers, as if he had been at dinner when the building was overwhelmed. Many other skeletons were found in other parts of the enclosure: showing that the hierophants of Isis, unlike the priests of the other temples we have described, did not desert her "fane so long divine," but remained to the last in the confident belief that the goddess would come to save them. The *Ædes*, which consists of a single cella,

stands, as we have said, on an elevated basement, the front of which is broken in the centre by a narrow projecting flight of steps, flanked by two altars, one for the votive offerings, the other probably for the sacred fire. In front of the cella is a Corinthian portico of six columns, having at each angle a small wing with a niche between two pilasters supporting a pediment. In these niches the celebrated Isiac tables of basalt, now in the Museum, were discovered. Behind one of these were secret steps and a side door leading to the cella. The exterior of the building and the portico were covered with stucco ornaments of a very ordinary character. The interior of the cella is small and shallow, the entire width being occupied with a long hollow table or pedestal for statues, having two low doorways at the end near the secret stairs, by which the priests could enter unperceived, and deliver the oracles as if they proceeded from the statue of the goddess herself. Besides this statue, several small ones of Venus, Bacchus, Osiris, and Priapus, were discovered in the cella or its precincts, all of them being close imitations of Egyptian art. The walls, also, were covered with pictures of the same character, many of which were of great interest as illustrating the Isiac mysteries: but as the most valuable have long since been removed, it would be tedious to describe them. Fontana's aqueduct ran directly under this court, a circumstance which renders it almost incredible that the foundations he must have met with, did not induce him to institute an investigation which would have led to the discovery of the city before the close of the 16th century.

Isiac Curia (1769), formerly called the Tribunal, the School, and the Lecture Room. It is an oblong open court, 79 feet by 57, surrounded on three sides by a portico of Doric columns, and having two small rooms at one end. In front of the portico is a stone pulpit, with a pedestal in front and a flight of steps behind, from which the lecturer is supposed to have addressed his audience. An Oscan in-

scription was found on the wall which separates the court from the Iseon, stating that the Curia was used by the priests of Isis, as a place of instruction for the novitiates.

Temple of Æsculapius (1766), a name given to it by Winckelmann, but subsequently changed, with very little reason, for that of Jupiter and Juno. It is a diminutive but evidently very ancient temple, of good proportions, standing on a low basement or platform ascended by nine steps from the court in front. The cella contained terra-cotta statues of Æsculapius and Hygeia. In the centre of the court is a large altar, the frieze of which is composed of triglyphs with volutes at the corners, bearing a strong resemblance to the Tomb of Scipio in the Vatican.

House of the Sculptor (1798), a small house between the temple just described and the two theatres, deriving its name from the numerous articles it contained, not only identifying the building as the studio of a sculptor, but affording a most instructive insight into the practice of his art in Roman times. Nearly all the important objects are now in the Museum; but in order to connect the house with its title, we may mention the discovery of half finished statues, blocks of unworked marble, in one of which the saw remained, a sun dial, a hen's egg of marble, pots of resin for making the cement, jacks and levers, chisels and saws, compasses, calipers, and no less than 32 mallets.

Barracks of the Troops (1766-69), a large and nearly square enclosure, 183 feet long by 148 wide, filling up the space between the great theatre and the city wall, and bordered by a Grecian Doric portico of 22 columns on the longer, and of 17 columns on the shorter sides. It was formerly called the Forum Nundinarium, or the Market-place, — a misnomer which no one could have sanctioned who had examined the Prætorian Camp at Rome, or had reflected that a market place must necessarily have had ample approaches and spacious entrances, whereas there were only two modes of

access to this area in ancient times, the one by a *cul-de-sac* at the back of the theatre, the other by a stair communicating with the Triangular Forum. The columns of the portico or colonnade are covered with stucco, the lower third plain and painted red, the upper portion fluted and painted alternately red and yellow. Under the portico are numerous apartments of uniform size for the lodgment of the soldiers, a mess-room, a guard-house or prison, a kitchen, supplied with the necessary conveniences for cooking for the mess, stables for horses, an oil-mill, a room for making soap, and other minor offices. Above was a second floor, approached by three narrow staircases, and by one of better construction leading to the chambers which were evidently occupied by the officers and their families. This upper floor had a hanging wooden gallery under the roof of the portico, of which so many indications remained upon the walls that S. Lavega has restored it on the side now used as a tavern. When first excavated, every part of these barracks exhibited reminiscences of military life. On the surface of the 9th column of the eastern portico various inscriptions and drawings were found, rudely scratched upon the stucco, including the figure of a fighting gladiator, with his name "Valerius," and the numerals to denote that he had been 20 times victorious. Other scribblings and rude sketches, with several unfinished sentences, were observed in some of the public rooms; and on the wall near the small theatre the names of the three principal gladiators, Pomponius Faustinus, Ampliatus, and N. Popidius Rufus, were found inscribed. On the walls of the principal apartment on the ground-floor, which we have called the mess-room, were paintings of two trophies, one of which still exists in the Museum, but the other perished before it could be removed. In the guard-room were found four skeletons with their legs fastened into iron stocks; the latter have been removed to Naples and replaced by a model; but the skulls have been allowed to remain. In the sleep-

ing apartments numerous helmets of bronze and iron, richly ornamented sword-belts of bronze, greaves for the legs, shields, bolts for the archers, lances, swords, strigila, leather belts, household utensils, silver and copper coins, and various minor articles which it would be tedious to enumerate, were discovered. In the officers' rooms on the upper floor were found helmets of various kinds, some with vizors, others inlaid or covered with exquisite bas-reliefs, greaves adorned with sculptures of the same kind, swords of superior workmanship with ivory handles, and numerous articles of female dress and decoration, of the richest kind, proving that the families of the officers lived in the barracks with them. Among the personal ornaments were two necklaces of massive gold, one of which was set with twelve emeralds, several gold rings, ear-rings, and bracelets containing precious stones, gilt pins for the hair, and chests of fine linen and cloth of gold. One of these upper rooms contained 18 skeletons of men, women, and children, one of a mere infant, and several of dogs. In a stable near the foot of the staircase was found a skeleton of a horse, the remains of harness with bronze ornaments, and the hay stuffing of a saddle. Under the staircase was found the skeleton of a man carrying two cups and a saucer of silver. Inside one of the entrance gates 34 skeletons were found together, those, doubtless, of the guard who had been called out on the fatal night. The total number of skeletons found in the barracks was 63, a remarkable and affecting proof of the discipline of the Roman soldier, who knew that it was his duty to die at his post, and whose death in this instance was shared by those who were dearer to him than life itself.

XIX. At the distance of 600 yards from the Barracks and the Theatre is the *Amphitheatre* (1748-1816), in the S.E. angle of the city walls, near the Gate of the Sarno. This is a very interesting example of the Roman Amphitheatre, more recent and less perfect in the substructions of the arena than that of Capua, but more ancient than

the Coliseum of Rome, which was not completed till the year after the destruction of Pompeii. Its form, as usual, is elliptical. The major axis, including the walls, is 430 feet, being 190 less than that of the Coliseum; the minor axis is 335 feet, 178 less than that of the Coliseum. Like the great theatre it is cut out of a hill, so that it has fewer substructions than usual in such edifices, and is altogether wanting in that regular and massive masonry which forms so imposing a feature in the Coliseum and in the Amphitheatre of Nîmes. Such masonry as we see here is the rough work called *opus incertum*, with quoins of squared stone; the marble plates, as in the theatre, must have been removed after the eruption, and nothing of a decorative kind is now visible except a few sculptured key stones of little interest. The interior contained 24 rows of seats, separated as usual into different ranges, according to the rank of the occupants, each range being approached by a distinct entrance from two different galleries, of which the large one had no less than 40 vomitories, communicating with as many flights of stairs which divided the seats into cunei. To facilitate this arrangement, the arches of entrance were numbered; and the tickets of admission, as may be seen in two examples in the Museum which Sir W. Gell has engraved, bore corresponding numbers, so that the spectators could proceed at once to their appointed seats without difficulty or confusion. The lower range, containing the privileged seats of the Magistrates, was entered by the arcade of the arena; the second, containing the seats for the middle classes, was reached by stairs placed between them and the outer wall; the third, appropriated to the plebeians, was approached likewise by stairs, as was also a gallery placed above all and divided into boxes for the women. Outside the wall of this gallery are the perforated stones for the poles of the velarium. The privileged seats were separated from the arena by a high parapet, on which, when first excavated, numerous

inscriptions were found, recording the names of the *Duumviri* who had presided over the games, together with several paintings of gladiatorial scenes, all of which have perished or been removed. The entrances at each end of the arena, for the admission of the gladiators and wild beasts and for the removal of the dead, are still perfect. Of the games practised in this arena it is unnecessary to give any account, for the bas-reliefs on the tomb of *Seaurus*, described at p. 329., afford so complete an idea of the gladiatorial exhibitions that it would be impossible in the space at our command to add to their instructive details. From a careful measurement of the seats of this amphitheatre, it is calculated that it could accommodate 10,000 persons, exclusive of the standing room. This fact, taken in connection with the statement of *Dion Cassius*, that the citizens were assembled here at the outbreak of the eruption, will explain the small loss of life, compared with the extent of the population, which the catastrophe appears to have occasioned. The audience, on quitting this amphitheatre, finding themselves cut off from the rest of the city by the falling ashes, appear to have made their way to the *Sarno* which ran at a short distance from the adjoining gate, and either embarked in the boats and vessels which they found there, or escaped to the hills about *Nola*, *Nocera*, and *Avellino*. It will be remembered that the amphitheatre, 20 years before, had been the scene of that sanguinary fight between the people of *Nocera* and the *Pompeians*, which induced *Nero* to deprive the latter of theatrical amusements for 10 years.

Forum Boarium (1754), a large square area N. of the Amphitheatre, supposed, as its name indicates, to have been a cattle market; but it was covered up as soon as it was excavated.

Villa of Julia Felix (1754-55), a square enclosure adjoining the *Forum Boarium*, one of the first objects excavated, but immediately covered up again according to the practice of that time. It is said to have contained

numerous apartments arranged on the plan observed in other villas, but there is reason to believe that it was very imperfectly examined. An inscription was found among the ruins announcing that the owner, Julia Felix, was ready to let for 5 years, a bath, a *venereum*, and 90 shops with terraces and upper chambers.

We have now completed our survey of the city. In the course of our description we have had occasion to notice works of art of the highest interest in architecture, sculpture, and painting, and to record the discovery of objects which have made us familiar with the religion, the public institutions, the amusements, and the inner life of a people remarkable as much for their intelligence as for their luxury and magnificence. One thing, however, has been wanting; and we probably shall only anticipate the feelings of the traveller when we express surprise that nothing has yet been found, either in the public buildings or the private palaces, which will throw any light on the literature or the studies of the people. No library of papyri has been found like that which has given such celebrity to Herculaneum; no inscriptions have been met with, save a few lines from Ovid on the walls of the Basilica and the name of *Æschylus* on a bone ticket of admission to the theatre, to show the acquaintance of the citizens with the masterpieces of antiquity. It is, nevertheless, impossible to believe that a city like Pompeii was destitute of libraries. Three-fourths of the area yet remain to be examined, and we may therefore venture to hope that some long-lost treasure may be brought to light by future excavations.

" But there, if still beneath some nameless stone,
By waving weeds and ivy wreaths o'er-grown,
Lurk the grey spoils of Poet or of Sage,
Tully's deep lore, or Livy's pictured page;
If sweet Menander, where his relics fade,
Mourn the dark refuge of oblivion's shade;
Oh! may their treasures spring the dark-ling mine,
Glow in the living voice, the breathing line!
Their vestal fire our midnight lamp illumine,
And kindle Learning's torch from sad Pompeii's tomb!"

HAWKER.

S. Ital.

II. THE WESTERN DISTRICT.

POSILIPO, POZZUOLI, BAIÆ, MISENUM, CUMÆ, LITERNUM AND THE PHLEGRÆAN FIELDS.

The volcanic region which lies between the Gulf of Naples and the Bay of Gaeta, bounded on the east by the promontory of Posilipo, and on the west by the Monte di Procida, is the "hallowed ground" of classical Italy. There is hardly a spot in the whole district which is not identified with the poetical mythology of Greece, or associated with some familiar name in the history of Rome. The bays, the headlands, and the cities which adorned them, perpetuate the language of a race which planted colonies and navigated the Atlantic while the Palatine was yet a desert. The "eloquent air breathes and burns" with Homer and with Virgil. The soil is pregnant with memorials of statesmen and warriors who made Rome the mistress of the world, and is consecrated to all time by the genius of poets and philosophers who made her literature immortal.

In every part of the district, as in that which surrounds Vesuvius, we have a permanent record of the Phœnician colonisation of these coasts, in the names of the cities, the lakes, the hills, the headlands, and the islands which lie beyond them. These names, as usual, commemorate some local peculiarity. In some instances they record the historical traditions of the spot; in others, they embody its physical characters; and in those localities which are the scenes of volcanic action, they have reference to fire. It is impossible in our present limits to do justice to so large a subject, which has been investigated in detail by Martorelli and Mazzocchi, nor is it consistent with the character of this work to discuss its bearings on the various questions of Homeric and Virgilian geography, upon which so much learning has been expended. Some of the considerations connected with the latter subject will demand our notice when we describe the Lake of Avernus: we shall there-

fore confine ourselves in this place to a brief summary of facts, which may assist the traveller in forming a connected idea of the historical topography of the district, and in tracing its connection with mythology and fable.

The first subject to be noticed is the Phœnician origin of the names still borne by the principal objects which it will be our province to describe. Many travellers have been content to seek a Roman derivation for some of these names, but there is no doubt that they were all anterior to the Greek period; or, in other words, were coeval with the earliest colonisation of the coast. Thus Puteoli, instead of being an adaptation of the Latin *puteal*, is derived from the Syriac פתולי *Petuli* "contention," (rendered by the term "wrestlings" in the 8th verse of the 30th chapter of Genesis); confirming, by the most ancient of all evidence, the statement of Strabo that the fertility of the soil caused frequent struggles for its possession. Avernus, in like manner, is derived from עורון *Evoron*, "blindness, or darkness," a word of frequent occurrence in Leviticus. Lucrinus, from לקרן *Lēkeren*, "at the horn," or *port*, a term which explains the expression κέρας Ὀκεανοῖο, applied to it by Hesiod. Phlegra, and Phlegræus, from פלא גרה *Phele Gēroh*, "wonderful strife," a name most appropriate to a tract which was the scene of that ancient fable of the wars of the giants and the gods, which Polybius and Strabo have recorded as one of the ancient traditions of the country. Cumæ, from קומה *Komoh*, "an elevated place;" a word constantly used in the Scriptures in the same sense. Baiæ, from בויא *Boiah* or *Bo-Jah*, a compound word, signifying, literally, "in it, God," or the "seat of deity." Bauli, from בועל *Boal*, "the height." Misenum, from מישן *Meshen*, a "pointed rock." Elysium, from עלם *Eles*, "joy," or "rejoicing." Acheron, from עכור *Achor*, "trouble," a word which occurs in the same sense in the 7th chapter of Joshua. Litternum, from לתרנה *Liternoh*, "wild fowl," for which the neighbouring woods were so famous that the Romans

called them the Sylva Gallinaria. Prochyta, from פרוחת *Perochoth*, "eruptions." Pithecusa, from פתח אש *Pethah-aish*, "open fire." Epomeus, from עפומה *Epechom*, "burning coal," (lava). Typhæus, from תיפוח *Tyophē* "what is baked by fire." Arimos, the ἄριμος of Homer, from which Virgil coined his "Inarime," from אירם *Airim*, "breaking-forth," as it is rendered in Leviticus, a name appropriately applied to an island whose convulsions were regarded as the struggles of Typhæus under his rocky prison.

The Greek colonists, adopting and naturalising in their own idiom these Phœnician words, associated them with the national traditions which they imported into every country in which they settled; while their priesthood took advantage of the mysterious terrors inspired by the volcanic phenomena, to engraft upon them the popular features of their mythology. Of such phenomena there is no doubt that the Greeks derived their chief knowledge from this district. Neither the earthquakes of Macedonia and Syria, nor the floods of Thessaly,—neither the burnt district of the Catacecaumene, nor the stupendous evidence of volcanic action which Ætna afforded from the earliest period of the Greek colonisation, were so calculated to excite the imagination of a poetical people as the craters of the Phlegræan Fields. Though less disastrous in their results than the deluges of Northern Greece, and less grand in their action than the eruptions of Sicily, they were more accessible to observation, and more varied in their effects. Nothing therefore was more natural than that the priests of Cumæ should invest them with a superstitious character, and that the poets should borrow their imagery from phenomena at once so sacred and so familiar. Regarding the subject in this light, we may recognise the sources of many of the fables which have been enshrined in the poetry of Greece and Rome. The priests of Avernus, pronouncing their oracles from the caves and secret passages of the woods which clothed its banks, became,

under the poet's wand, the Cimmerians dwelling among the darkness of a sunless region. The contests of the first colonists for the possession of the soil, amidst the constant manifestations of volcanic action, suggested the idea of the giants warring against the gods. In the same spirit of poetic fiction the convulsions of Ischia typified the struggles of Typhæus under the rocks of Inarime; the lakes, the forests, the caverns, the mephitic vapours, the nocturnal fires, and the subterranean murmurs of the continent supplied, in all their variety, the well-known features of the Grecian Hades. We shall have occasion to notice, in our account of Avernus, how large a share of this imagery was derived from that lake; but beyond this fact, which is established by the testimony of all antiquity, we have no certain indications of the mythological geography of the poets, unless indeed we make an exception in favour of the Lucrine and the Lake of Fusaro, upon which the Greeks appear at a very early period to have conferred the names of the Cocytus and the Acheron, in commemoration of the sacred rivers of Epirus. There is no doubt that the other craters of the district were peculiarly calculated to suggest the minuter features of the Greek Inferno. The fountains of heated water would suggest the idea of the ever burning Phlegethon; the smouldering fires of the semi-extinct craters would suggest the horrors of Tartarus; the caves and tunnels of the mountains would represent the avenues of Orcus; while the brighter scenes of natural beauty, made more beautiful by contrast, would inspire the idea of Elysium, the habitation of the blessed. Thus the external features of the country engrafted on historical traditions, became the source of the most popular fables of antiquity.

As if to destroy all the poetry of these conceptions, the Italian antiquaries have endeavoured, with laborious minuteness, to define the actual scenes of the demonology of Homer, and to map the progress of Æneas through the mystic regions of the dead. It is painful to see how much learning has

been wasted on a task with which no scholar who feels the spirit of the poems can have the slightest sympathy. We know that Homer in all his mythological descriptions left the localities purposely undefined; and although Virgil, blending the creations of his great master with the tradition of the Cumæan Sibyl and other local superstitions, makes Æneas travel in person through the world of spirits, it is impossible to suppose that he intended to describe the actual features of the scene, or to do more than avail himself of his general knowledge of the country and its legends, in constructing the machinery of his poem.

If therefore the traveller should feel, with Forsyth, his "poetic anger" aroused by hearing "names so awful and sacred in his imagination" as the Styx, the Acheron, and the Elysian Fields, "bestowed on a pitiful ditch, a fish-pond, and a few vineyards," he must first lay the blame on Virgil himself and on the Roman men of letters, who set the example by identifying the Homeric Nekuia with Avernus, and console himself with Forsyth's axiom, that "a reasonable man will seek nowhere for a poetical being except in the poem which produced it." And he may still further console himself in the fascination of the spot by reflecting, that in spite of the commentators and antiquaries, in spite of natural convulsions, and of those changes of surface which are still in progress, the localities have retained their ancient names with scarcely any change, and will retain them for ever, associated with the most venerable legends of mythology, and with the most glorious poetry which ever touched the universal heart of man.

Independently of the charm with which fable and poetry have thus invested the district, every bay and promontory on the coast is crowded with reminiscences of the greatest names in Roman history. The masters of the world, the conquerors of kingdoms, were here content to share the possession of a single acre; the orators and philosophers sought the luxuries

of a residence in scenes which combined the beauties of nature with the refinements of aristocratic life; and the patrician matrons of the empire, no longer "matrons of Cornelia's mien," did not disdain to share in the dissipations of Baïæ. The very names of the great men who figured on this limited area, from the commencement of the Second Punic War, down to the extinction of the Western Empire, are like an epitome of the history of seven centuries. What reflections are evoked by the mere mention of Hannibal, Scipio, Lucullus, Marius, Sylla, Pompey, Cæsar, Brutus, Antony, Augustus, and Agrippa? What pictures crowd upon the memory by the recollection of Tiberius, Caligula, Nero, Domitian, Hadrian, Antoninus Pius, Honorius, Augustulus, — names which carry the mind from the conquests and civil wars of the republic, through all the splendour and crimes of the empire, down to the invasion of the Goths. And if we add to these the names of the men of letters whose memories still linger on the shores of Misenum and Posilipo, we shall have to associate with Homer and with Virgil, who are like the presiding divinities of the country, the names of Pindar, Cicero, Hortensius, Mæcenas, Horace, Lucretius, Livy, the elder and the younger Pliny, Martial, Seneca, Phædrus, Athenæus, Silius Italicus, and Statius. Last, but dearest to the Christian traveller, of all the personal reminiscences we shall mention, is that of the great Apostle of the Gentiles, who finished at Puteoli his long and perilous voyage from Cæsarea, accompanied by St. Luke, the historian of his travels, by Aristarchus of Thessalonica, and by other prisoners whom Agrippa had sent with them to Rome under the care of the centurion Julius. At Puteoli, St. Paul was hospitably received by his countrymen belonging to the Tyrian "station" in that city, and remained with them a week before he set out on his land journey. "And landing at Syracuse we tarried three days; and from thence we fetched a compass and came to Rhegium: and after one day the south

wind blew, and we came next day to Puteoli, when we found brethren, and were desired to tarry with them seven days: and so we went toward Rome."

HILL AND COAST OF POSILIPO.

Carriages. — The hire of a carriage from Naples to the Lake of Fusaro, returning by the Arco Felice, is 3 ducats. A carriage and pair may go by either of the Posilipo roads, and through Pozzuoli along the sea shore to the Lucrine Lake and Avernus, and turning to the right before ascending to the castle of Baïæ, may return by the Lake of Fusaro, Cumæ and the Arco Felice. A smaller carriage may go to the Piscina Mirabilis and the Promontory of Misenum. It is necessary to start early, as the excursion will take the whole day. A carriage and pair may go as far as the entrance to Astroni, but a permission from the royal chamberlain is required to enter it. If a *cicerone* be taken from Naples, his fee is from 10 to 12 carlini. Competent persons may always be obtained at the great hotels, who will save the traveller from all trouble with the local guides.

1. The old Roman road from Naples to Puteoli, called the *Via Puteolana*, and sometimes described as the *Via Antiniana*, skirted the northern side of the hill of St. Elmo, and proceeded, along the west of the hill which bounds the Chiaja, through Antignano and Il Vomero, to the point where the hill is pierced by the Grotta di Posilipo. When it reached that point it descended to the suburb now called Fuorigrotta, and proceeded thence over the Monti Leucogei and Monte Olibano, on the southern side of the Solfatara, to Pozzuoli, where it joined the consular road called the *Via Campaniana*, a branch of the Domitian Way from Rome to Misenum. The ancient pavement still exists through a great part of its course, and the ecclesiastical records prove that it was in common use as late as the 9th century. A branch was subsequently added to this road, which crossed the Grotto and traversed the whole length of the promontory of Posilipo to the

Punta di Coroglio, where it joined the road along the coast of Bagnoli. — 2. In the reign of Augustus the tunnel now known as the Grotta di Posilipo was opened through the hill from the extremity of the Mergellina to the point where the ancient road joined that to the Lake of Agnano and Astroni; it was entirely a Roman work, and was no doubt suggested by the numerous tunnels made by the early colonists of Cumæ in the hills around Avernus. In 1568, the viceroy of Philip I., Don Parasan de Rivera, Duke d' Alcalà, constructed a new road from Fuorigrotta through the valley of Bagnoli to Pozzuoli, cutting through the lava on the southern side of Monte Olivano; in honour of the viceroy, the road is still called the Via Rivera. — 3. In 1812 a fine broad road was made from the Mergellina along the eastern coast of the hill of Posilipo uniting with the former road at Bagnoli. To avoid confusion we shall describe the particular features of these roads separately, noticing, as we proceed, the different objects of interest connected with them. By this means we shall be enabled, without repetition, to describe the whole promontory of Posilipo, and having done so, to resume our account of the high road to Pozzuoli at the coast of Bagnoli, where all the modern roads fall into it.

1. The *Ancient Road* (Via Puteolana) leaves Naples by the Strada Infrascata on the western side of the Museum, passes the Villa Maio, and proceeds by the Strada S. Gennaro to the village of Antignano, where it turns south to the village of Il Vomero, passing on the left the Villa Floridiana, the Villa Lucia and the Villa Belvedere. A steep descent leads from this point to the Chiaja. At Vomero the road takes the name of the Strada di Belvedere; it passes the Villa Regina, and traverses the crest of the Collina di Chiaja until it joins the hill of Posilipo, passing, near the point where it turns south, the Villa Ricciardi and the Villa Patrizi. On reaching the high ground above the suburb of Fuorigrotta, it commands an extensive

view of the western district, which will give the traveller a correct idea of the locality, and enable him to trace the ancient and the modern roads. He may there observe the road to the Lake of Agnano, the ancient road over Olivano, the Riviera road to Bagnoli, the hill of the Camaldoli, the broken line of the Julian Aqueduct which supplied Puteoli and the Piscina Mirabilis at Misenum with the water of Serino, the summits of the Solfatara, the Monti Leucogei, the site of Baiæ, the promontory of Misenum, the intervening flat of the Mare Morto, the island of Procida, and that of Ischia rising high and grandly behind it. If it be only for the knowledge of the localities as they are seen from this spot, this ancient road will repay a visit.

2. *Grotta di Posilipo.* At the extremity of the Riviera di Chiaja, the broad street divides into two branches: that on the left is the Mergellina, that on the right is the Strada di Piedigrotta, which leads to the entrance of the Grotto by a deep cutting through walls of rock. The Grotto itself is a tunnel excavated in the older stratified tufa of the Bay of Naples, so nearly E. and W. that in February and October the sun shines directly through it. It is 2244 feet long, and $21\frac{1}{2}$ feet wide. Its height is unequal; at the eastern entrance it is 69 feet, in the centre it is only 25. It is ventilated by two circular spiracoli which pierce the roof in an oblique direction, and is lighted at night by 18 lamps. The history of this Grotto cannot be traced beyond the reign of Augustus, though attempts have been made to show that it must have existed from the earliest times of Cumæ and Naples. That the first colonists of this coast were capable of making such a passage is proved by the numerous tunnels they have left elsewhere; but the evidence in this instance clearly proves that it was a Roman work. Strabo, who describes it from personal observation, tells us that Agrippa, the son-in-law of Augustus, employed the architect Cocceius to make two *cryptæ concame-*

rata, like that at Cumæ, one of them to lead from Cumæ to Avernus, the other from Dicæarchia (Poszuoli), adjacent to Baiæ (ἐκ Δικαιαρχείας ἐπὶ ταῖς Βαταῖς ἐπακολουθήσαντος) to Neapolis. Seneca, who passed through it on his way from Baiæ to Naples, describes it in terms which appear to show that it was then a novelty. He says it was like a long prison, so full of dust and mud and so gloomy that there was nothing but "darkness visible." "*Totum athletarum fatum mihi illo die perpetiendum fuit, a ceromate nos happe excepit in crypta Neapolitana. Nihil illo carcere longius, nihil illis faucibus obscurius quæ nobis præstant, non ut per tenebras videamus sed ut ipsas: eadem via eodem die luto et pulvere laboramus.*" This description would seem to imply that the apertures in the roof by which Strabo says that it was lighted in his day had become obstructed in the time of Nero. Petronius, in the same reign, describes it as so low that it was necessary to stoop in passing through. In the middle ages, like everything in the neighbourhood which surpassed the common comprehension, it was firmly believed to be the work of Virgil, whose reputation as a magician was so great, even at the commencement of the last century, that Addison found he was better known at Naples in his character of an enchanter than as the author of the "*Æneid*." Petrarch says that in his time the people regarded it as formed by the magic incantations of the poet, and describes a scene which proves that the belief was not confined to what he calls the "*insulsum vulgus*." King Robert of Anjou, he tells us, conducted him to the Grotto, and asked him in the presence of the court what he thought of the popular belief. "Relying," says Petrarch, "on the royal humanity, I jestingly answered that I had nowhere read that Virgil was a magician. To this the king assenting with a nod, confessed that "the place showed traces not of magic, but of iron," "*non illic magici, sed ferri vestigia confessus est.*" Towards the middle of the 15th century it was enlarged by Alfonso I.,

who lowered the floor and raised the roof at the extremities. The walls exhibit a curious proof of this enlargement in the marks left by the axles of vehicles in the sides, many feet above the level of the present floor. These marks also show that there must have been a previous enlargement to render the low and narrow passage of Agrippa passable for carriages; but of the date of this we have no record whatever. In the centre of the tunnel Alfonso made the little recess, now forming the chapel of the Virgin, before which a lamp is always burning. In the 16th century, Don Pedro de Toledo paved the floor of the Grotto with flags of stone. Two centuries later, Carlo Borbone renewed the pavement of the viceroy, and repaired the roof and sides as we now see them, strengthening the roof in places where it was decayed by building arches of stone beneath it.

TOMB OF VIRGIL. — Above the eastern archway of the Grotta di Posilipo is the celebrated Roman columbarium which bears the illustrious title of the Tomb of Virgil. The ascent is near the entrance of the Grotto, by a winding path or stair leading to the summit of the hill, whence there is a descent through a vineyard to a platform on the brow of the precipice, on which the Tomb is built. It is now clothed with ivy, and the site is concealed by a plantation of ilex and myrtle; but its position, when it was first built, must have made it visible from the ancient road and from a considerable circuit of the coast, from which it is about a quarter of a mile distant. The Tomb, as we now see it, is a chamber about 15 feet square with a vaulted roof terminating externally in a dome, and lighted by three windows. In the walls are 10 niches for cinerary urns, a doorway, and what appears, from the foundations, to have been a larger niche in the ruined wall opposite. It is well known that Virgil had a villa on the shores of Posilipo in which he composed the *Eclogues* and the *Georgics*. The *Æneid* also was written either in this villa or in

the city of Naples. After finishing the 12th Book, and before he had revised his poem, he set out by sea for Greece to meet Augustus on his return from the East, a voyage which Horace has invested with a melancholy interest, by that touching ode in which he prays that the ship may bear him safely to the Attic shores,

"Sic te diva potens Cypri,
Sic fratres Helenæ, lucida sidera,
Ventorumque regat pater,
Obstrictis aliis, præter Iapyga,
Navis, quæ tibi creditum
Debes Virgilium, finibus Atticis
Reddas incolumem, precor ;
Et serves animæ dimidium meæ."

Virgil met Augustus at Athens, but being attacked by illness at Megara, he was obliged to return to Italy. He landed at Brundisium in a very feeble state, and died there a few days afterwards, B. C. 19. His body, at his own request, was conveyed to Naples for interment, but the precise site in which it was buried is not mentioned by the contemporary writers, though they regarded it, as we shall see hereafter, with peculiar veneration. The evidence which connects the place of interment with the Tomb before us is by no means so weak as was supposed by Cluverius, who founded his objection on a too literal interpretation of a passage of Statius, and that, too, when the passage had been separated from its context. This poet, who was born at Naples about half a century after Virgil's death, describes his visits to the Tomb, telling us that he followed the shore to reach it, and composed his verses while reclining within its precincts : —

"...En egomet somnum et geniale secutus
Littus, ubi Ausonio se condidit hospita portu
Parthenope, tenues ignavo pollice chordas
Pulso, Maroneque sedens in margine templi,
Sumo animum, et magni tumulis ædanto
magistri.

Hoc ego Chalcidicis, ad te, Marcelle, sonabam
Littoribus fractas ubi Vesuvius egerit iras,
Æmula Trinacris volvens incendia flammis."

From the incidental mention of Vesuvius in the concluding lines, and from the use of the word *littus*, Cluverius inferred that the Tomb was on

the shore at the foot of Vesuvius ; but if a single line may thus be separated from the context, which appears to be nothing more than a general description of the scenery commanded by the locality, we may as well contend that the words *Chalcidicis littoribus* fix the site of the Tomb on the shores of Cumæ. This expression, which is obviously inapplicable to the neighbourhood of Vesuvius, appears to us the strongest argument against the theory of the great geographer and of those, like Addison, who have followed his authority without inquiry. Taken in connection with the rest of the passage, we think it proves that the Tomb was situated on the western coast of the Bay of Naples, on that coast to which a poet might justly give the epithet "chalcidican." Beyond this the passage proves nothing which will identify the locality, unless indeed the opening lines may be considered to indicate that Naples and Vesuvius were visible from the spot. Contemporary with Statius was Silius Italicus, a poet whose idolatry of Virgil was so great that he made a pilgrimage to Naples for the purpose of visiting his sepulchre. Martial tells us that Silius found it, even at that time, which was little more than 50 years after the poet's death, so completely deserted that it was kept by a solitary countryman. From this degradation he rescued it by purchasing the ground in which it stood, having previously become the owner of the Arpine Villa of Cicero, to which Martial alludes in the following epigram, as well as in another quoted in our account of the Villa at page 47.

"Silius hæc magni celebrat monumenta Maronis
Jugera sacundi qui Ciceronis habet.
Heredem dominumque sui tumulique larisque
Non alium mallet nec Maro nec Cicero."

Having thus become the owner of the site, he was accustomed, as Pliny tells us, to approach it with the same reverence as he would show to a temple, and to keep, on the spot, the birthday of Virgil more religiously than his own. These facts were considered

by Eustace to be important to our present inquiry as confirming the opinion that the site of the Tomb was on the west of Naples, believing that the Villa of Cicero which Silius purchased was the Academia at Puteoli, and that it belonged to the proprietor of the Tomb. But as Martial distinctly states that it was the Arpine Villa of which Silius became the purchaser, and nowhere states that it belonged to the owner of the Tomb, it is clear that the double purchase proves no more than the affection of Silius for the memory of Cicero and of Virgil, and affords no evidence as to the site of the Tomb. The Neapolitan antiquaries have adduced, however, what they consider more direct evidence, in the Life of Virgil attributed to Donatus, the celebrated grammarian of the 4th century. In this work it is stated that the body of Virgil was buried in a tomb on the Via Puteolana, near the Grotta di Posilipo, "*cryptam Pausilypanam versus*," at the second milestone from the city. The old gate of Naples called the Porta Puteolana, destroyed in 1300, was situated on the spot now occupied by the obelisk of S. Domenico, a position which corresponds exactly with the distance of the obelisk from this Tomb. But there is reason to believe that the "Life" attributed to Donatus is spurious, and that it was written much later than the 4th century, probably by the monks, who incorporated with the known incidents of Virgil's history, many of the marvellous legends which were long current of his necromancy and witchcraft. We can therefore rely no more on Donatus as an authority, than on the testimony of St. Jerome to the same effect, as given in the Chronicle of Eusebius which Heyne and other critics now suppose to have been interpolated. Although, however, we may question the authenticity of both these works, it is impossible to doubt that the date of their fabrication was sufficiently early to afford collateral evidence of the antiquity of the tradition which connects the ruin with the Tomb

of Virgil. From the earliest period of the revival of letters this tradition has been unbroken, and we know that it was accepted without question by all the older masters of Italian literature. Petrarch was escorted to the spot by King Robert of Anjou in person, and the laurel which he is said to have planted was in existence at the commencement of the present century. Boccaccio acknowledged the truth of the tradition by feeling his love of letters kindled by the *religio loci*, and by renouncing in the presence of the Tomb the mercantile pursuits to which his father had destined him. At this period of the 14th century there is abundant evidence to prove that the Tomb was entire. Giovanni Villano, Pietro di Stefano, Capaccio, and other writers distinctly assert this fact. The latter, in his "*Puteolana Historia*," cites Alfonso Heredia, Bishop of Ariano, who was living in 1500, and was a canon of the neighbouring church of S. Maria di Piedigrotta, to which the farm containing the Tomb belonged. The bishop, who is described by Capaccio as a prelate "*qui bonas literas vivens coluit*," states that he possessed records which proved that the Tomb was perfect in 1326, and that it had 9 small columns in the centre supporting a marble urn with the well-known inscription on the frieze:—

"Mantua me genuit, Calabri rapuere, tenet
nunc
Parthenope, cecini pascua, rura, duces."

He says that the urn and columns, and some small statues which decorated the tomb, were given by Robert of Anjou to the Cardinal of Mantua to be removed to Virgil's birthplace; that the Cardinal returning by sea, was taken ill at Genoa and there died, and that all trace of the precious relics perished with him. Giovanni Villano, in his "*Chroniche de Napole*," published in 1526, also describes the form and arrangement of the Tomb, and says that the marble which contained the epitaph, carved in antique characters, "*de litere antique*," was entire in 1326. Pietro di Stefano in his "*Descrizione de' Luoghe Sacri*," confirms Capaccio's

statement respecting the existence of the urn at the beginning of the 14th century, but gives a different account of its removal. He states that King Robert removed it to the Castel Nuovo, for its better preservation,—the most fatal measure he could have taken, for though Alfonso of Aragon had diligent search made, not a trace of it was to be found in the middle of the 15th century. Eugenio Caracciolo, in his “*Napoli Sacra*,” published in 1623, states that a stone had been discovered in the neighbourhood, bearing the inscription “*Siste Viator, quæso, pauca legito, hic Maro situs est.*” Cardinal Bembo, in the 16th century, testified his belief in the tomb by the epitaph which he composed for Sannazzaro, already quoted at p. 137. To a very inferior pen must be attributed the inscription which was placed here by one of the canons of Santa Maria, in 1554:—

“*Qui Cineres? Tumuli hæc Vestigia? Conditur olli
Ille hoc qui cecinit pascua, rura, ducea.*”
n. Reg. M.D.LIII.

Capaccio tells us that there were formerly two other lines of equal value as specimens of monkish doggrel:—

“*Quod scissus tumulus? Quod fracta sit urna, quid inde?
Sat celebris locus nomine vatis erit.*”

The laurel which we have mentioned as having been planted by Petrarch, disappeared in the beginning of the present century under the knives of visitors of all nations; and the one planted as its successor by M. Casimir Delavigne has had as little chance of perpetuity. The Margravine of Baireuth in the last century had a branch of Petrarch's laurel cut down and sent to her brother Frederick the Great, accompanied by some lines written by Voltaire expressive of the appropriateness of such a gift to his military glory and poetic talents; and the Russian Admiral Czernischeff made a similar present to Voltaire himself during his residence at Ferney. We have no space to record the many other reminiscences of the tomb. It has now become venerable by the homage which

the great men of six centuries have paid to it; and where such pilgrims have trod, posterity will regard the spot as one of those consecrated sites upon which genius has set the seal of immortality.

“*Vespere è già colà dove sepolto
È il corpo, dentro al quale io facea ombra:
Napoli l' ha, e da Brandizio è tolto.*”
DANTE, *Purg.* lii. 25.

FUORIGROTTA.

At the western extremity of the Grotto is the suburb, or rather the village of Fuorigrotta, remarkable only for the church of S. Vitale, and for the roads which here branch off in different directions, as we have already mentioned in our introductory notice at the commencement of this article. The road on the right leads us direct to the Lago d'Agnano and the royal chase of Astroni, but as our object is to examine the coast line first, we shall reserve these craters for our journey homewards. To avoid however the necessity of digressing from our narrative hereafter, we may here notice the road leading from this point to Bagnoli. It is a fine straight road, constructed in 1568 by the Viceroy Don Parasan de Rivera. At the angle are two inscriptions, one bearing the words “*Hinc Puteolos*,” to indicate the direction of his new route; the other “*Hinc Romam*,” to show that the Agnano road falls into the Via Campaniana from Pozzuoli to Rome beyond the Solfatara. The Viceroy's road, the Via Rivera, proceeds directly to the sea at Bagnoli, bordered on each side by poplars and mulberries festooned with vines; the valley through which it runs, formed by the spurs of Monte Posilipo, is cultivated with wheat, maize, and flax. The village of *Bagnoli*, which gives name to this valley, is situated on the shore of the Bay of Baïæ, and is remarkable for two warm mineral springs. The first of these, the *Acqua di Bagnoli*, resembles Seltzer water in its large amount of muriate and bicarbonate of soda, with free carbonic acid gas; the temperature is 104° Fahr. The *Acqua di “Subveni homini,”* formerly called

the "adjuto di l'homo," situated on the road to Pozzuoli, is of the same character, but with more than four times the amount of muriate of soda. The temperature varies with the season from 82° to 107° Fahr. Bagnoli is the birthplace of the physician, Sebastiano Bartolo, the reputed inventor of the thermometer, who investigated the mineral waters of this district in 1669, under the patronage of the Viceroy Don Pedro of Aragon, and published the results under the name of "Thermologia Aragonia." At Bagnoli, we are of course on the road to Pozzuoli, but we shall reserve our description of it until we have completed our survey of the Posilipan promontory.

3. *The coast road of Posilipo*, constructed in 1812, leaves Naples by the Mergellina and joins the roads already described at Bagnoli. In 1823 a branch road was constructed with great skill along the eastern coast of the promontory, commanding a magnificent variety of views, and forming one of the most beautiful drives in Europe. Before leaving the Mergellina we pass S. Maria del Parto, built by Sannazzaro as the church of the Servite monastery, on the site of the villa presented to him by Frederick of Aragon, and destroyed during Lautrec's siege (p. 137.). From this building the coast itself has derived the popular name of Sannazzaro. Beyond, on the left hand, we pass the palace of Donna Anna Carafa, now converted into a glass manufactory (p. 209.). The road winds round the hill by a gentle ascent through villas and gardens, in which the palm is seen mingled with the cactus, the aloe, the orange tree, and the pine. Many of the villas are beautifully situated. Among them we may mention the Barbaia, the Angri-Doria, the Auletta, the Rocca Romana, the Salsa, the Rocca Matilda, the Serra Marma, the Anspach, and the Gerace. The esplanade of Bella Vista commands one of the finest views of the Bay of Naples which we can enjoy from any part of the western coast. For centuries the vineyards of this promontory

have been famous for the wine which still bears the name of Posilipo. Tasso wrote a sonnet in its praise, in which he begged Alfonso II. to send him some of it, a request which was graciously answered by the royal present of a cask:—

"Prema il bel Pausilipo, e quel ch'asconde."

The *Capo di Posilipo*, the Phalerum of the Greeks, from *φαλαρίς* a gull, whose Latin appellation, "mergus," has given name to the modern Mergellina, is now becoming the site of a considerable village. The little church of S. Maria is supposed to occupy the site of the ancient Pharos. Beyond it, in the grounds of the villa Mazza, which contains a collection of Latin inscriptions found among the ruins of the coast, is the site of an ancient temple, marked by the fragment of a shaft and base of a well-proportioned column, and by a niche of the cella. This temple has been called that of Fortune by some, and by others that of Venus Euplæa; but the true site of the latter is the little island or rock called *La Gajola*, which is covered with ruins. It was on that spot, as Statius tells us, that the Alexandrian merchants, on their visits to Puteoli, returned thanks for their prosperous voyage. The little cove on the west of this rock is called the Marepiano (smooth water). The ground at this point is covered with the ruins of the *Villa of Lucullus*, the celebrated "Pausilypum," which gave name to the whole promontory, a name appropriately expressing the freedom from care which such a residence must have inspired,—the *Παύσις τῆς λύπης*, of which we have a modern example in the *Sans Souci* of Frederick the Great. The ruins, overgrown with myrtles and broom, and partly covered by the Villa Mazza, spread over an enormous space, which is in some measure explained by the additions made to the original building by Vedius Pollio. They extend down the slope of the hill and along the shore as far as Nisita. The most conspicuous is the Casa Fiorella, a building of three stories, the lowest of which was probably

a bath. But it is not the hill, or even the shore, which will give an adequate idea of the extent of this villa and of the magnificence of the conqueror of Mithridates. The sea itself is filled for a considerable distance with enormous masses of substructions; the tufa cliffs are cut away to form part of the vast plan, and the mountain is pierced with tunnels and canals to supply the fishponds and the baths. It is impossible to form a conception of the magnitude of these works without examining them in a boat. Large oblong masses of tufa may thus be seen under water, isolated by deep channels from the cliff of which they once formed part; and in other places spacious chambers may be traced. In the cliff opposite La Gajola is a circular vaulted hall with niches, dignified by the strange misnomer of the *Scuola di Virgilio*, a term which is attributable to the reputed witchcraft of the poet, rather than to the ferule of the schoolmaster. It would be hopeless to attempt to define these masses of ruin. We know from Cicero and Plutarch that Lucullus squandered upon this villa the spoils of his Asiatic conquests; and that his halls, his library, his fishponds, and his canals, were the wonder of his time. At his death the villa became the property of Vedius Pollio, who enlarged the buildings and constructed more extensive fishponds for the *murænæ*, of which Pliny, Dion Cassius, and Seneca write with such astonishment. Dion tells us that these fish were fed with human flesh; Pliny mentions one which was known to be more than 60 years old; and Seneca records the well-known feast given by Pollio to Augustus, at which a slave who had broken a glass was sentenced to be "thrown to the fishes;" an order which the emperor arrested by directing all the glasses of the villa to be cast into the ponds instead of the intended victim. In spite of this act of summary justice, Pollio bequeathed the villa to Augustus, but history has recorded no facts of interest in connection with his possession of the pro-

perty. The *Fishponds* which have acquired such a barbarous notoriety are still visible: they are mostly constructed of brick, faced with pozzolana.

The buildings brought to light by the excavations of recent years have been supposed from their position to belong also to the villa of Vedius Pollio, but it is impossible to separate his works from those of Lucullus, of whose splendid luxury they are appropriate monuments. The *Theatre* has its seats cut out of the tufa rock like that of Pompeii. It has a double cavea of 17 rows of seats, with a corridor above, ascended by a lateral stair, and two tribunes at the extremities of the orchestra. The absence of the usual foundations for the stage suggest the probability that the scena was movable, perhaps constructed of wood so as to be removable when the theatre was required for spectacles. The stone rings for the velarium are still visible in the upper part of the external walls. Some interesting antiques were found among the ruins, including wall paintings, several rare marbles, and the head of a statue of Bacchus. A large square building, near the theatre, decorated with pilasters, having two channels for rain water and semicircular loggie built along the face of the hill, one above the other, is supposed to have been a place for games. The *Odeon*, with its portico of stuccoed columns, is the most perfect of these remains. It has 12 seats arranged in two divisions, a semicircular scena, a recess for the musicians in the orchestra surrounded by six columns of cipollino with capitals of rosso antico of excellent workmanship, and a hall in the middle of the area, with a seat for the emperor apart from the rest of the audience. In a niche of this hall were found a pedestal for a statue, and two columns of black marble with white capitals. The whole building was faced with rare and costly marbles. Among the sculptures found in the ruins may be mentioned the beautiful statuette of the Nereid rising from a shell, now in the Museum; the headless statue of a Muse, one of the finest

draped statues of that collection; and some finely carved candelabra. The *Basilica*, divided into a nave and two aisles by two rows of columns, and the *Hemicycle*, are near the Odeon. Numerous fragments of columns, capitals, and cornices of precious marbles, have been found in the same direction. Beyond are the ruins of other buildings, galleries, porticoes, nymphæa, reservoirs, &c., which explain themselves, and which it would be tedious to notice in detail. Amidst all these vestiges of magnificence, the *Grotta di Sillaro* is perhaps the greatest monument of Lucullus which time has spared. It is a tunnel cut through the promontory between the shores of the Bay of Naples and those of Pozzuoli, in order to give his villa a communication with both coasts. It is 2755 feet in length, being 500 feet longer than the *Grotta di Posilipo*: it is also wider and loftier than that tunnel, and is strengthened internally by arches of masonry. There is no doubt that it was this undertaking which induced Pompey, as Pliny tells us, to call Lucullus the "Xerxes togatus." The present king, Ferdinand II., who has done more for the national antiquities than any sovereign since the time of Carlo Borbone, has had the grotto cleared out, with great labour and expense. During the progress of the excavation an inscription was discovered showing that it was restored by Honorius in the beginning of the 5th century.

At the beach near the Punta di Coroglio, we embark in a boat to visit the little island of Nisida, which, though now known only as a state prison, is associated with the memory of illustrious names.

NISIDA.

Nisida, the Νῆσις of Strabo, is an ancient crater, a mile and a half in circumference. The lip of the crater is broken down on the southern side, where it forms the little harbour called the Porto Pavone. On the northern side, nearly opposite to the Punta di Coroglio, is a rock now occupied by the lazaretto.

Lucullus attached the island to his villa by a bridge thrown across the strait from this rock, and from the N.W. point constructed a mole which formed a harbour for his boats—the "placidus limon" of Statius. At his death the island became the property of his son, whose kinsman, Marcus Junius Brutus, after the assassination of Cæsar, retired to the villa which Lucullus had erected upon it. In this villa Cicero held his conferences with Brutus on affairs of state; and as several of the letters to Atticus are dated from it, he appears to have occasionally resided here. Nothing can be more touching than the picture which Cicero draws of the great republican during his retirement at Nisida; — "*Corpus aberat liberatoris, libertatis memoria aderat; in quâ Bruti imago cerni videbatur. At hunc his ipsis ludorum diebus videbam in insulâ clarissimi adolescentis Luculli, propinqui sui, nihil nisi de pace et concordia civium cogitantem. Eundem vidi postea Velie cedentem Italiâ, ne qua oriretur belli civilis causa propter se.*" The villa was subsequently the scene of the parting of Brutus and Portia, on his retirement to Greece prior to the battle of Philippi. Although thus frequented by the great statesmen of republican Rome, Nisida appears to have been subject to mephitic vapours and gaseous exhalations from some portions of its crater as late as the middle of the 1st century. Lucan says, —

"Emittit stygium nebulosis æra saxis,
Antraque lethiferi rabiem Typhonis anhelant."

Pliny tells us that it was celebrated in his time for its wild asparagus. It still retains its fame, the asparagus of Nisida being as much esteemed by the modern Neapolitans as it was by the epicures of the Augustan age. We may add also that it enjoys an equal reputation for its grapes, its olives, and its figs. In the middle ages it was known as the *Castrum Lucullanum*, a name given in fact to the whole of this coast as far as Bagnoli. At the fall of the Roman Empire it was the spot which Odoacer assigned as the

residence or exile of Augustulus, the last scion of Imperial Rome. At the beginning of the 15th century, Queen Joanna II. had a villa on the northern crest of the island, which was converted into a fortress to check the fleet of Louis of Anjou. It is now used as the prison. In 1624, after the plague of Messina, the Duke of Alva, then viceroy of Philip III., erected the Lazzaretto on the rock already mentioned. In 1814, Fazio the engineer proposed to form a new port between Nisida and the mainland, by means of the two lines of submerged piles constructed by Lucullus. The work was commenced in 1832 on the western side, where an open mole was constructed, or, in other words, a mole built on arches thrown over the ancient piles, like the mole of Pozzuoli. On the eastern side a similar mole was formed, partly on the ancient piles and partly on new ones. While the latter was in progress Fazio died; but his plans have been carried out, with complete success, by Signori Lauria and Giordano. The two moles now form a port, having an area of 20,666 square feet. That on the east is 1033 feet long; that on the west is 603 feet. They are united by a spacious causeway on the north side of the island, 1290 feet in length. The western mole has a revolving light on the point.

ROADS TO POZZUOLI.

If the traveller approach Pozzuoli by the coast, he will have an opportunity of observing, between the Punta di Coroglio and the town, many interesting evidences of the changes which have been effected in the relative level of the sea and land on the shores of this bay, of which he will see a celebrated example in the Serapeon of Pozzuoli. The ancient cliff, which is of the older stratified tufa already mentioned as the fundamental rock of Naples and the western district, is now separated from the sea by a low strip of cultivated land, composed of submarine deposits containing an abundance of shells, of species which

still exist in the Mediterranean. This deposit consists of horizontal beds of tufa containing imbedded pumice, obsidian, and trachyte, alternating with beds of pumice and ferruginous sand, containing the marine shells. Among these beds are fragments of bricks, broken sculpture, mosaic pavements, and bones of animals, showing that the beds have been raised since the Roman occupation of the coast. In some places the surface of the deposit is 20 feet above the present level of the sea; in others it is so low that it is necessary to protect it by a wall, as the sea is now encroaching upon it. Mr. Babbage, who first discovered this instructive proof of the double change which the coast has undergone—first by subsidence, and secondly by elevation—observed the wave-mark in the ancient cliff at the height of 32 feet above the present sea-level, and found the cliff itself, along the line of that wave-mark, bored by lithodomi, the shells of which are still visible in the perforations they have drilled.

The approach to Pozzuoli by the modern roads is also very interesting. That by the Via Rivera from Fuorigrotta has been already described. That from Posilipo, which joins the Via Rivera at the southern extremity of the valley of Bagnoli, descends to the coast through a deep cutting, which opens, as it proceeds, upon a fine view of the gulf and of the promontories which bound it, and of the two islands beyond. The road is bordered here and there with the aloe and the prickly pear. Beyond Bagnoli (described at p. 369.) it cuts through the Monte Olibano, the *Ὀρος Βάρος* or the barren mountain, sometimes called I Sassi. This mountain, composed of the trachytic lava ejected by the ancient eruptions of the Solfatara, recalls the lost city of Alliba, of which so many silver coins have been discovered in the neighbourhood, and the site of which is supposed to be covered by the current which flowed from the Solfatara in 1198. The lava of Olibano entered the sea with a front not less than a quarter of a mile broad, and upwards

of 70 feet high. It rests upon a stratum of scorise and pumice. On the summit of the hill may be seen, in very tolerable preservation, the canal of the Julian Aqueduct, which traversed the mountain in its passage from Capodimonte to Misenum.

POZZUOLI.

Ciceroni.—On entering Pozzuoli, the traveller will be beset by ciceroni and by pretended dealers in antiquities. For years the town has enjoyed the reputation of manufacturing these articles for sale among "forestieri." They are frequently made with considerable skill, and are buried in damp earth when it is necessary to give them the stains of age. Many of the spurious vases, lamps, lacrymatories, and other ceramic vessels are so well executed as to deceive antiquaries who are not thoroughly acquainted with the characters of ancient pottery. As a general rule, therefore, the traveller should avoid making any purchases on the spot, however real the objects may appear. The *Ciceroni* for Pozzuoli and its neighbourhood expects from 4 to 6 carlini according to the number of the party; but if the traveller has brought a competent person from Naples, he had better let him pay the established fees to the different custodi, and thus protect himself from the importunities of the local guides. The fee to the custode of the Serapeon is 2 carlini, which is in fact the usual fee for all the places and objects in this district which have separate custodi, such as the Baths of Nero, the Cave of the Sibyl, the Cento Camerelle, the Piscina Mirabilis, &c.

Pozzuoli is situated on a point of land formed by the older tufa of the district, on the northern shore of the gulf. Its ancient name, *Puteoli*, as we have already remarked, attests its Phœnician origin. The Greek colonists who subsequently occupied it from Cumæ called it *Dicaarchia*, in testimony, as Festus tells us, of the just principles of its government, "*quod ex civitas quondam justissime regebatur.*" About 500 years before the Christian era,

this Cumæan colony was augmented by one from Samos. Three centuries later, the Romans, seeing the advantages of its position in one of the finest and safest bays of Southern Italy, made it the emporium of their eastern commerce, and restored the ancient appellation of "*Puteoli*," which they likewise adopted as a generic term to signify "places of sulphurous waters." In the Second Punic War, the city was fortified by the Consul Fabius, whom the Roman Senate had sent with 6000 men to defend it against Hannibal, which he did with such success that the conqueror of Canne could produce no impression upon it. After the Social War it became a Roman municipium. Cicero describes it as a little Rome, "*pusilla Roma*," and in one of his epistles to Atticus, calls the neighbouring coast "*Puteolana et Cumana regna.*" Augustus made it a Roman colony. Nero gave it the title of *Puteoli Augusta*; Vespasian added to this the epithet *Flavia*, and restored the roads of the district as an acknowledgment of the support the city had given him against Capua, which had embraced the cause of Vitellius. Strabo describes it as being, in his time, a place of extensive commerce with Alexandria, and the accuracy of his statement has been confirmed by the numerous inscriptions which have been discovered in the town, relating to the merchants trading with Asia Minor, Syria, and Egypt. Two of these, which passed into the possession of Cardinal Maffei, have been printed by Gruter, and illustrated with great learning by Martorelli who has corrected the errors of Gruter's copy. These inscriptions, with the exception of the Heracleian Tables, are perhaps the most important historical monuments which have yet been found in Southern Italy, whether we regard their value as illustrating the early history of the kingdom and the position of the foreign merchants under the Roman empire, or the collateral light which they throw on many interesting questions of archaeology and topography.

They are written in Greek capitals on two slabs which were probably placed side by side in the building in which they were deposited. They are supposed to date from the reign of Marcus Aurelius. The first is a letter from "the Tyrians dwelling in Puteoli" to the senate and people of "Tyre the metropolis of Phœnicia." The second is the Senate's answer. The letter reminds the senate of the ancient superiority of the Tyrian "station," or as we should now say the Tyrian *Factory* at Puteoli, to "the other stations" in the city, both in magnificence and magnitude. It represents the diminished number of its members, the tax imposed by the Roman government for permission to reside, the necessary expense of maintaining the sacrifices and worship of the "paternal deities in the Temples," the cessation of fees from navigators and merchants, the neglect of the station at Rome to contribute its share to the cost of the Puteoli establishment, and the heavy tax recently laid upon it by the city in requiring the "station" to defray the expenses of the games of the Buthysia. The answer of the senate requires the Roman station to pay the accustomed contribution. We have in this interesting record the most authentic evidence of the existence of an organised establishment of Phœnician merchants in the city, at the end of the second century. We see that they describe the settlement as "ancient," that they had Temples for the observance of their national worship, and that they paid heavy dues to Rome for the toleration and privileges they enjoyed. One remarkable expression in the letter to the senate would have remained unexplained but for the discovery of a Latin dedicatory inscription, preserved by Capaccio, which shows that the term "other stations" referred to the establishments of Berytus (Beyroot) and of the inland city of Hierapolis in Syria. Another fact which may be gathered from this Tyrian correspondence is that the Phœnicians had only two "stations" in Italy, one at Putzoli

and one at Rome. St. Luke therefore, in his narrative of St. Paul's voyage, could truly say that they found "brethren" in both cities,—an expression, we may remark, which he applied to no other place which they visited during their voyage from the time of their leaving their "friends" at Sidon. Martorelli has clearly shown that the word "brethren" in both passages must mean "countrymen," for it obviously could not have been intended by St. Luke to refer either to the Jews, who were the chief enemies of the Apostle, or to the Christians, who did not exist prior to his arrival. This view is confirmed by the church tradition which represents Pudens, the son-in-law of Caractacus, as the first convert made by the Apostle in Rome. The other incidents of St. Paul's voyage supply us with collateral evidence of the extensive commerce of Puteoli with the Levant. The ship in which he embarked at Cæsarea belonged to Adramyttium. From her the centurion transferred him and the other prisoners, at Myra in Lycia, to a vessel from Alexandria laden with wheat for the Roman market; and when that ship was wrecked at Melite, the one in which the remainder of the voyage was performed was the *Castor* and *Pollux* of Alexandria, which had wintered in the island on her way to Puteoli.

During the whole period of the Roman rule the city was frequented by the patricians of the capital on account of its mineral waters. While the shore was covered with arsenals, docks, and the warehouses of merchants, the hills were studded with the villas of patricians; and the existing ruins and traces of foundations prove that the city must have extended at that period nearly to the Solfatara. This prosperity was arrested by the fall of the Roman empire. With the loss of its commerce the city rapidly declined. In the fifth century it was plundered by Alaric, Genseric and Totila; and what they spared, was destroyed by earthquakes or submerged by the subsidence of the land. It appears

from the chronicles of the time that the site was entirely abandoned for many years, till the Neapolitans re-peopled it in the 8th century. In the 9th, the Lombard Dukes of Benevento, in their petty wars with Naples, reduced the city once more to ruins; in the 10th, it was seized by the Saracens, who subsequently settled there under the protection of the Norman and Suabian princes; in the 11th, it suffered from the eruption of the Solfatara; in the 15th, it was damaged by the earthquake of 1456; in the 16th, it was attacked by the Turks. But shortly before this last invasion, a more fatal enemy, the eruption which formed the Monte Nuovo, had desolated the entire district, and the city, long infected with malaria in the hot season, had been abandoned by the bulk of its inhabitants. From this disaster Pozzuoli has never recovered. After the terror caused by the upheaval of Monte Nuovo had somewhat subsided, Don Pedro de Toledo, in order to encourage the inhabitants to return to the deserted site, built the fortified palace now used as the barracks, and employed the pupils of Raphael to decorate it with frescoes, in imitation of those which had just been discovered in the tombs of the Via Consularis. The viceroy also induced his friend, the great Andrea Doria, to occupy a villa in the town. But the results of these efforts were merely temporary, and the unhealthiness of the site, which had so fatally decimated the French army under D'Aubigny and Montpensier, appears to have deterred any subsequent attempt to revive Pozzuoli as a summer watering place. At the present time it presents few indications of its ancient prosperity. Although still the seat of an episcopal see, and the chief town of a distretto which extends from Marano to the Punta di Posilipo, and from the Lago di Licola to Misenum, its population is under 8000. In fact the term "chief town" (capoluogo) is a surplusage in this instance, for there is no other town in the whole district, once so populous, nor even a village

which can boast as many inhabitants as the little island of Nisida. Among the personal reminiscences of Pozzuoli, we may mention that it was the scene of the last debaucheries and miserable death of Sylla; and of the amusing adventure recorded by Cicero in his Oration "Pro Plancio," where he tells us that, on landing at Puteoli flushed with the success of his Sicilian quaestorship, the idlers at the baths, instead of congratulating him on the brilliancy of his administration, were so ignorant of his honours that one of them asked him when he had left Rome? and what was the news there? "*Cui cum respondissem, me a provincia decedere; etiam mehercules, inquit, ut opinor ex Africa.*" In the 12th century the Norman king, Roger II., the founder of the monarchy, and in the 13th century, his descendant the great emperor Frederick II. resided here for the benefit of the waters. In the 15th century the Sieur Gilbert de Bourbon, Duke de Montpensier, the viceroy of Charles VIII., died here after the capitulation of Aversa, a kind of prisoner on parole to Gonsalvo de Cordova, (Oct. 5. 1495); and a few years afterwards, his son, who had visited the town on a pious pilgrimage to his father's grave, was so overcome with grief at the sight of the tomb, that he fell dead upon the spot.

The Cathedral, dedicated to S. Procolo, is the Roman Temple which, as the inscription tells us, was erected and dedicated by L. Calpurnius to Augustus. The architect, as another inscription records, was L. Cocceius, who constructed the Grotta di Posilipo and other works of the same character. The building still retains abundant evidence of its origin in its massive masonry of white marble, and in the six Corinthian columns, of beautiful proportions, which are built into the lateral wall. The bodies of S. Procolo, who suffered martyrdom with St. Januarius, and of two other saints who suffered with them, are preserved in this cathedral and are the objects of especial veneration. Besides the Duke de Montpensier and his son,

already mentioned, Pergolesi, the composer, lies buried within its walls.

The *Piazza Maggiore* contains a consular statue, bearing the name of Q. Flavius Mavortius Lollianus; it was found in 1704, without the head: the present one, although antique, is a recent addition. The modern statue records the public services of the Bishop de Leon y Cardenas, one of the Spanish viceroys of Sicily in the reign of Philip III. The *Piazza della Malou* is supposed to occupy the site of the ancient quay. In it was found, during Addison's visit in 1693, the marble pedestal with bas-reliefs of the 14 cities of Asia, which so long formed the principal ornament of the piazza. It is now in the Museo Borbonico, where are also preserved the five Arabic inscriptions found in the walls of some of the adjoining houses, recording the gratitude of the Saracens for the peaceful home which they enjoyed here in the 11th and 12th centuries.

The Serapeon, commonly called the *Temple of Serapis*. — In the account of the formation of Monte Nuovo in 1538, written by Marcantonio delli Falconi to the Marchesa della Padula, the writer mentions, among the effects of the eruption, the retirement of the sea from the shores of the Bay of Baia, and the appearance of two springs "in the ruins recently uncovered, the one of hot salt water in front of the house which was the queen's, the other of cold and tasteless water, on the shore nearer to the mountain; *quelle rovine recentamente scoperte; l'una innanzi alla casa ch'era quella della Regina, d'un' acqua calda e salsa; l'altra d'un' acqua senza sapore e fredda, sulla spiaggia la più vicina all'eruzione.*" The ruins mentioned in this passage are those now known as the Serapeon. Don Pedro de Toledo, who built a palace after the eruption, on what was probably the site of the "queen's house," appears to have made no attempt to disinter the ruins, although the gardens of his palace adjoined the ground in which they were discovered; and as he was

the last viceroy who endeavoured to restore the fortunes of Pozzuoli, the ruins were forgotten after his death for very nearly two centuries. During this period the site became covered with trees and brushwood, so that, before the middle of the last century, the building had again been as completely lost as if it had remained buried at the bottom of the sea. In 1750, when the Toledo Palace was converted into barracks, the upper part of the three columns which are now so well known as the characteristic features of the edifice, were observed projecting above the soil, amidst the underwood which had so long concealed them. The reigning sovereign at this time was Carlo Borbone, whose labours had just been rewarded by the discovery of Herculaneum and Stabiae. Encouraged by his success in those localities, he gave orders that the columns should be carefully disinterred. The result was the discovery of an edifice differing in form and plan from any other then known, rich in costly marbles, and filled with such vast quantities of broken sculpture as to suggest the idea that it had been the general depository for the fragments and ruins of all the temples in the city when the heathen edifices were suppressed at the establishment of Christianity. This remarkable building, which has excited more interest among men of science than any other ruin in Italy, consists of a quadrilateral atrium or court, with chambers at the sides, and a circular temple in the centre. The court is 140 feet long and 122 feet wide; the main entrance is in the S. W. side, which is next the sea, by a doorway divided into one central and two lateral passages, forming a sort of vestibule supported by six pilasters. From the fragments of masonry and columns which were found *in situ*, it appears that the court was surrounded internally by a portico of 48 columns, partly marble and partly granite, beneath which were 32 small chambers, of which 16 were entered from the court, and 16 from the outside, without any apparent communi-

cation with the interior. The remains of stairs in some of them prove that they had an upper story. The chambers in the angles of the upper or N. E. side, are twice the size of the others; they have channels in their walls for the passage of water, and are surrounded by marble seats supported by dolphins. The whole of these apartments, when first discovered, were lined with pavonazzetto and other rare marbles. Between the two large chambers, the wall of the building is recessed, so as to form a semicircular niche. In front of this, in place of the ordinary columns of the portico, was a pronaos of six Corinthian columns and two pilasters, which appear, from the broken sculpture found near them, to have supported a richly decorated frieze, and to have been the loftiest portion of the edifice. Three of these columns are still erect, though slightly out of the perpendicular; they are cut out of a single block of cipollino, 40 feet 3 inches high; one of them is cracked nearly in the centre, the other two are entire. The three columns which have fallen lie in fragments on the ground. The court itself was paved with Greek marble. Beneath it, at the depth of 6 feet, a more ancient pavement of mosaic has been discovered, with a channel underneath it for carrying off the water of the springs. In the middle of the court was a circular temple, elevated about 3 feet above the floor of the court, and surrounded by a peristyle of 16 Corinthian columns, of which only the pedestals remain; the columns, which were of African marble, having been removed to decorate the theatre of the royal palace at Caserta. Between the pedestals are small cylindrical vases, with spiral flutings, which are supposed to have been used to hold the lustral waters or the blood of the victims. This circular temple was entered by four flights of steps, facing the four sides of the building; two of them have bronze rings, for the purpose, it is supposed, of holding the bulls for the sacrifices. The pavement inclined inwards to the centre, where there was a perforated

stone for carrying off the blood. In this area was found a rectangular altar, with a channel in the side for the same purpose. In front of the large columns of the pronaos were pedestals for statues, and smaller pedestals were placed between the columns of the portico. Such are the leading architectural features of the building, — features in which we recognize, in all essential points, an identity of arrangement with that of the Iseon at Pompeii, and with that of the great Serapeon at Alexandria, as it is described in the "Historia Ecclesiastica" of Rufinus. It is not, however, on the mere plan that the title given to the edifice may be justified. On the pedestals in front of the two central columns of the pronaos, two inscriptions were found relating to the restorations made by Marcus Aurelius and Septimius Severus. In these the building is mentioned, not as the Temple but as the *Ædes* of Serapis, a term, it will be remembered, which occurs also in the Iseon at Pompeii, and which we have noticed in our description of that edifice, as a proof that the Egyptian worship, though in full activity in the reign of Titus, was not an established religion, but merely tolerated. Besides these inscriptions, others were seen by Martorelli and Paolini on the pilasters at the entrance, with the words *Dusari sacrum*, a remarkable fact in illustration of the nature of the building, inasmuch as Dusaris was the Phœnician Bacchus, the Osiris or Serapis of the Egyptians. In the semicircular niche was found the celebrated statue of Serapis now in the Museum at Naples, — a sitting statue of Greek marble, but of Roman workmanship, representing the god upon his throne, with his right hand resting upon the head of Cerberus. In the Greek inscriptions to which we have already alluded as a proof of the commercial relations of Puteoli with Phœnicia, the reader will have observed that the Tyrian merchants call the attention of the senate to the expense of maintaining their "paternal worship in the Temples." This

passage is important as supplying authentic evidence, altogether independent of the inscriptions and objects discovered in the building itself, that the Egyptian worship existed at Puteoli as late as the 2nd century of our era. If further argument were needed, we might refer to the fact that the Alexandrian trade was so important an element in the foreign commerce of the city, that the port was the emporium of the trade for the whole of Italy; and where such an emporium existed we may be sure that the "paternal worship" would be maintained by the merchants, and sanctioned by Rome from motives of policy. In spite however of these considerations, in spite also of the existence of the Iseon at Pompeii, Signor Carelli and other modern antiquaries have gravely questioned whether the Egyptian worship was even tolerated at this period. They have also doubted the religious character of the building, and have argued, from the occurrence of channels for conveying water to some of the apartments, that it must have been an establishment of Baths, forgetting the statements of Apuleius and Arnobius, that water was as necessary as fire in the service of the Egyptian temples. In this instance the medicinal character of the spring was no doubt turned to a profitable account, and the cure of disease by means of the lustral waters must have been quite as lucrative to the priests of Serapis at Puteoli, as the oracular cells and secret passages in the Iseon were to their brethren at Pompeii.

The *Physical Changes* of which the ruin presents so remarkable a memorial, have been the subject of even more disputes than the architectural character of the edifice. Pages might be filled with a mere abstract of all that has been written during the last century on this prolific theme, which seemed at one time to be interminable: but after the steady light which geology has thrown on the effects of volcanic phenomena, it would be useless now to recapitulate these ingenious but exploded theories. It is sufficient to express the hope that

a more scientific knowledge of the changes which are in constant progress on the earth's surface, has finally set at rest a question upon which so much learning and discussion have been wasted. The three cipollino columns, which formed part of the pronaos of the cella, present a complete history of these physical changes in characters which every one may read, and which no controversy can alter. This history comprises two distinct epochs, one of subsidence and submersion beneath the water of the sea; the other of elevation above its level. The lower portion of the columns, for about 12 feet above the pedestals, has a surface comparatively smooth and unbroken, but exhibiting at different heights distinct traces of ancient wave marks. Above this portion, the columns, for about 9 feet are perforated with holes, drilled deep into their substance by the *lithodonus* (the *modiola lithophaga* of Lamarck), a species of boring bivalve still existing in the neighbouring sea. The upper half of the columns is uninjured, except by exposure to the weather and by the action of the waves. Before the changes which are caused in the relative position of sea and land by the alternate depression and upheaval of the latter, were properly understood, these appearances were attributed to an elevation of the sea above its present level — an hypothesis now known to be untenable, since all the changes on the shores of the Gulf of Naples have been proved to be local in their characters, and the trigonometrical survey of Captain Smyth has established the fact that the level of the Mediterranean has remained permanently unaltered during the last 2000 years. There is no doubt that the coast of the Bay of Baia has undergone alternate changes of subsidence and elevation from the date of the foundation of this building. When the mosaic pavement we have mentioned as existing 6 feet beneath the present floor of the court, was first formed, it is obvious that it must have been some feet above the level of the sea, a fact of which we can require no

further evidence than the existence of a channel beneath it for carrying off the water of the springs. A subsidence must then have taken place, which rendered it necessary to lay down the existing pavement at a higher level. The inscriptions which we have already noticed, prove that the building was in use in the reign of Septimius Severus; and consequently the floor was not submerged at the commencement of the 3rd century. In less than 100 years after the death of this emperor, the heathen temples were suppressed on the conversion of Constantine, and there is little doubt, from the vast quantity of sculptured fragments which were found in this edifice, that it was then entirely abandoned. After this event, the subsidence must have continued by successive movements until the lower part of the columns was submerged, for the water marks belong evidently to different levels. In the 12th century the eruption of the Solfatara appears to have filled the court to the height of 12 feet with scorix and other ejected matter, which, as the ground sunk lower beneath the sea, preserved that portion of the columns from the action of the lithodomi. The subsidence continued until the columns were submerged to the height of 9 feet above this volcanic deposit, and in that state they must have remained exposed to the action of the sea-water for nearly three centuries and a half, while the upper half of the columns projected above the water. This is proved by the immense number, the large size, and the depth of the perforations bored by the lithodomi, the shells of which are still to be found at the bottom of many of the cavities, together with others of existing species (chiefly the *arca*), which have concealed themselves in the same hollows. The Canonico Jorio has shown, by the evidence of municipal charters, that an elevation had commenced on the shores of Pozzuoli at the commencement of the 16th century. This change appears to have been local, for Ferrante Loffredo in his "Antichità

di Pozzuolo," published in 1580, 42 years after the formation of Monte Nuovo, asserts that in 1530 a person could fish from the site now called the Circus or Stadium. From this statement, as Professor Forbes has shown, we may infer that, immediately before the appearance of Monte Nuovo, the sea washed the ancient cliffs which are now inland, on both sides of Pozzuoli from the Punta di Coroglio to the Lucrine Lake. We may therefore assign the date of the elevation which upheaved this building and the low tract of submarine deposit on the west of Pozzuoli, called La Starza, to the earthquakes which preceded and accompanied the formation of Monte Nuovo in 1538. From the middle of the last century, or at least from the year 1780, the building has been again slowly sinking. Cav. Niccolini, in his "Rapporto" and other valuable publications on the subject, states that in 1807, the pavement was perfectly dry in calm weather, and was never overflowed except during the prevalence of a strong gale from the south; in 1822, it was covered twice a day by the slight tides which exist in the Gulf of Naples; in 1838 the depth of water at high tide had increased 4 inches. From these observations, carefully made during a period of 16 years, he calculated that the ground was sinking at the rate of about a quarter of an inch annually. In 1847, Mr. Smith, in a paper read before the Geological Society, calculated the rate of subsidence at 1 inch a year. At the present time, the floor is always covered with sea water, which is visibly affecting the sources of the mineral springs. On the whole therefore, there is little doubt that the ground has sunk upwards of 2 feet during the last half century. This gradual subsidence confirms, in a remarkable manner, Mr. Babbage's conclusions—drawn from the calcareous incrustations formed by the hot springs on the walls of the building, and from the ancient lines of the water-level at the base of the three columns,—that the original subsidence was not sudden,

but slow and by successive movements. Sir Charles Lyell considers that when the mosaic pavement was constructed, the floor of the building must have stood about 12 feet above the level of 1838 (or about $11\frac{1}{4}$ feet above the level of the sea), and that it had sunk about 19 feet below that level before it was elevated by the eruption of Monte Nuovo. The *Mineral Waters*, which we have mentioned more than once in the course of this description, are supposed to have their sources in the Solfatara. They are three in number: one of them is hot, the others are cold. The hot spring is called the *Acqua del Antro*, because it issues from a small cavern. It is a bright, clear, and copious stream. The temperature is about 106° Fabr., but it varies slightly with the season. It contains the carbonates of soda, lime, magnesia, and iron, the sulphates of soda and lime, and the muriates of soda, lime, magnesia, and alumina; the carbonate of soda is in excess, as in the springs of Töplitz. It is in great repute, both for internal and external maladies. Internally it is used with advantage in dyspepsia, gout, and visceral obstructions; externally, in rheumatic affections, scrofula, and diseases of the skin. The cold springs, called the *Acqua de' Lipposi*, and the *Acqua Media*, contain very nearly the same minerals as the *Acqua del Antro*, with free carbonic acid gas; but in consequence of their low temperature, they are not so much in request. The *Acqua de' Lipposi*, as the name implies, is used in affections of the eyes. The *Acqua Media* has an analogy to that of Seltzer.

Temple of Neptune,—a mass of building on the shore N.W. of the Serapeon, now under water, with the upper portions of the columns just visible at the surface. If the name be correctly given to this ruin, it was the Temple in which Augustus sacrificed B. C. 31, before he sailed on the expedition to Greece, which ended in the battle of Actium; it was also the building under whose portico Cicero's friend, Avianus, was accustomed to promenade. "*O præclarum prospectum! Puteolos vi-*

demus: at familiarem nostrum Avianum, fortasse in porticu Neptuni ambulanti non videmus."—Cic. Lucullus, Ac. 2. 4

Temple of the Nymphs,—another building which is under water, but the name is of course conjectural. Several columns of granite, giallo antico, and African marble, statues, lustral vases, and other sculptured remains, have been recovered from the ruins. Near this is the supposed site of the *Temple of Juno Pronuba*. The Temple of the Nymphs is described by Philostratus as the scene of the interview between Apollonius Thyaneus, the Pythagorean magician, and his pupil Demetrius, the Cynic philosopher.

The Mole, called by Seneca the "*Pilæ*" and by Suetonius the "*Moles Putcolanæ*," is a very interesting example of a pier built on what was called the Greek principle,—a series of piles of massive masonry, connected by arches like a bridge, which sufficed to break the force of the waves, while it prevented that accumulation of sand which has destroyed so many harbours formed by solid walls. It is supposed that there were originally 25 piles, sustaining 24 arches, with a pharos at the extremity on the last pile. Thirteen only of these piles are now above water; three others are visible beneath the surface. They are built of brick faced with stone, and are firmly held together by a cement made of the volcanic sand found in the neighbourhood of the Solfatara, and extolled by Vitruvius and by Strabo for its power of hardening under water, like the clay of Monte Nuovo, which is everywhere known for the same property, under the modern name of pozzolana. The date of the construction of this mole is not known, but it was certainly anterior to the 2d century, as an inscription was recovered from the bottom of the sea in 1575, which records its restoration by Antoninus Pius, in accordance with a promise made by Hadrian. This inscription, preserved over the city gate, states that it had been damaged by the sea,—"*Opus pilarum vi maris collapsum a divo patre suo promissum An-*

toninus restituit." By an absurd error, this mole has been frequently called the "Bridge of Caligula," a structure which all the contemporary historians describe as a mere bridge of boats, attached, as Suetonius expresses it, "*Puteolanas ad Moles*," for the purpose of forming a continuation of the Ap-pian across the bay to Baia, or as Dion Cassius asserts, to Bauli,—a much greater achievement, which, if true, will explain the mistake of Josephus who says that it extended to Misenum. To construct this bridge Caligula seized every vessel he could find in all the ports of Italy, and it is well known to every reader of Suetonius, that the whole peninsula was thereby reduced to a state of famine for want of ships to import corn for the sustenance of the people. The same writer describes in vivid language the drunken orgies, the cruelty, and the pomp with which the bridge was inaugurated. He tells us of the ludicrous processions in which Caligula traversed it, one day on horseback wearing the cuirass of Alexander, and the next day in a biga, bearing before him the young Darius whom the Parthians had placed in his power as a hostage;—he describes also the shops and taverns which were erected at intervals on the bridge for the entertainment of the passengers, and the illuminations on the hills at night, which lit up the whole gulf as in open day. In spite, however, of this display, the bridge appears to have been a temporary structure, which probably did not survive the tyrant who constructed it. In fact, it is by no means unlikely that it was erected before Caligula succeeded to the throne, in fulfilment of the prediction of Trasullus, the astrologer of Rhodes, that "Caius would become Emperor when he had crossed the Bay of Baia on horseback." The piles of the Mole exhibit the same alternations of subsidence beneath the level of the sea and of subsequent elevation above it, as we have already noticed in the columns of the Serapeon. The springing of the arches is still under water, and yet, as Mr.

Babbage first pointed out, the last pile but one is covered with barnacles and perforated by lithodomi at the height of 10 feet above the present level of the sea; while similar perforations are visible on the sixth pile at less than 4 feet above it.

Baths,—a mass of ruins near the Amphitheatre, of which only enough remains to show that it was square externally and round internally. It has all the appearance of having been the hall of a bath, though it has commonly borne the misnomer of the *Temple of Diana*. Near it, on a hill overlooking the bay, are some massive walls of reticulated brick-work, divided into parallel chambers with niches for statues. They are evidently the remains of baths, and probably formed part of the same establishment as the so-called Temple of Diana. The local antiquaries, in their desire to make every thing a temple, have honoured this ruin with the names of several divinities, and among others with that of Neptune. Other baths and warm springs have been found in the grounds of the Villa Cardito, which has long been celebrated for the beauty of its site and its ornamental gardens. The *Piscina*, commonly called the Labyrinth, situated in the Villa Lusciano, is supposed to have been used either for collecting the rain water from the Amphitheatre, or for holding the water for the Naumachia. The *Piscina Grande*, with a vaulted roof resting on three rows of pilasters, 10 in each, is of great size and solidity, and is still used as a reservoir. Near it are seen the remains of the Roman *Aqueduct*, or rather of the branch which diverged to Puteoli from the Julian aqueduct in its passage from Posilipo to Misenum. The ancient tunnel in the mountain, by which the town derives its present supply of water, was traced to its source in the Lower Empire, and restored by Don Pedro de Toledo. The hills in the neighbourhood are covered with ruins of baths, nymphæa, and minor edifices, to which various names have been given, but which it would be an unprofitable task to define or to describe.

Temple of Antinous. — In the villa of Count Licastro some very beautiful columns were discovered in 1838, with capitals of elaborate workmanship, and some fragments of marble arches. A statue of Antinous was found among the ruins, which have therefore been designated by his name.

Amphitheatre, situated on the hill behind the town, the most perfect of the existing ruins, though much injured by age and spoliation. It is built on three rows of arches, the first composed of large blocks of masonry, the others of reticulated brickwork. An external portico surrounded the entire building. There were two large entrances at the ends, and two smaller ones at the sides, leading to the arena and the substructions. The large entrances were approached by a triple row of arcaded porticos covered with marble. Large broad staircases led to the different floors. Internally the cavea had four ranges of seats, divided by flights of stairs into several *cunei*. The appropriation of these ranges of seats to the different classes of spectators is supposed to have been first introduced in this building, for Suetonius states that it was in consequence of an insult offered to a Roman senator, whose rank was not recognised in the crowd at the Puteolan games, that Augustus published his well-known law regulating the seats in the theatres. The seat for the emperor is distinguished by immense columns of black marble with Corinthian capitals. The arena, before it was excavated by the present King, was a garden filled with vines, fig trees, and pomegranates; and as the surface was as high as the lower row of seats, the older antiquaries, forgetting the games of the *Buthysia* and the history of S. Januarius, supposed that it was used only for gladiatorial shows. The researches of 1838 however proved that the real arena lay beneath this surface, and that subterranean works of vast extent existed under the arena itself. These substructions are lighted by apertures at regular distances along the whole circuit. Connected with them are the dens for the animals, built of

the most solid masonry. In the podium or parapet of the arena are several doors communicating by stairs with the subterranean chambers. Numerous lamps, fragments of columns, and architectural ornaments of considerable taste were discovered during the excavations. The dimensions of the amphitheatre are 480 feet in the major axis of the ellipse, and 382 in the minor. The length of the arena is 336 feet, the width is 138 feet. The building is therefore larger than that of Pompeii, and smaller than that of Capua, which it resembles in its substructions more than any other building of its class. In very early times it was celebrated for the games of the *Buthysia*, a description of bull-fight, which was maintained by a tax levied on the Tyrian merchants, as they tell us themselves in the inscription quoted in a previous page. We know also from Suetonius, that it was famous for its gladiatorial combats. Nero entertained Tiridates, king of Armenia, with a display of both spectacles within its walls; and Dion Cassius relates how the emperor astonished the Asiatic monarch by descending himself into the arena, where he killed several wild beasts, and transfixed two bulls with the same javelin. In the reign of Diocletian, S. Januarius and his companions were exposed here without injury to the fury of the wild animals. They were afterwards imprisoned in the building, before they were removed to the scene of their martyrdom near the Solfatara. Two of the chambers under the arcade are supposed to have been their prison, and have been consecrated as a chapel under the name of the "*Carceri di S. Gennaro.*"

Theatre, a ruin covered with trees and vines, which it is the intention of his Majesty to have thoroughly cleared. It occupies an extensive space, and there is no doubt that the excavations will lead to discoveries quite as interesting as those which have been made in the amphitheatre. The principal portions now visible are the two rows of arches which mark the two stories of the building, some corridors,

the entrances below the vaults which sustained the seats, and a portico.

Circus, formerly called the *Stadium*. Beyond Cicero's villa on the road to Monte Nuovo is an extensive ruin, supposed to mark the site of the Circus, in which the games and festivals instituted by Antoninus Pius in honour of Hadrian were celebrated.

Villa of Cicero. — At a short distance from the town on the road to the Lucrine Lake and before reaching the Circus, are the ruins which there are good reasons for regarding as those of Cicero's Villa Puteolana. They are situated on the ancient cliff, now separated from the sea by the tract of submarine deposit called La Starza, a position which perfectly corresponds with the description of Pliny and with the frequent indications which Cicero himself has given of it in his Letters to Atticus. Pliny tells us that the villa was situated on the sea shore between Puteoli and Avernus, that it was admired for its portico and its woods, that Cicero called it the Academy, after the example of that at Athens, and wrote the "*Academicæ*" and the "*De Fato*" within its walls. He says that at Cicero's death it became the property of Antistius Vetus, and that shortly afterwards a warm spring burst forth in the basement of the building, the waters of which possessed extraordinary virtues in diseases of the eye. Cicero in several of his letters speaks with delight of his two villas, the Cumæan situated on the hills, and the Puteolan with its promenade along the shore. In one of his letters to Atticus, he says the amenity of both is such that he hesitates to choose between them, *Est mehercule, ut dicis, utriusque loci tanta amœnitas, ut dubitem, utra anteponenda est*. In another he says: *Per paucis diebus in Pompeianum: post in hæc Puteolanu et Cumana regna renavigaro. O loca cæteroqui valde expetenda, interpellantium autem multitudine pœne fugienda!* Ælius Spartianus in his Life of Hadrian tells us that this emperor, who died at Baïæ A. D. 138, was buried in Cicero's Villa at Puteoli, and that Antoninus erected a temple

on the spot. In this temporary sepulchre the body is supposed to have remained until the mausoleum at Rome was ready for its reception. The ruins which now remain consist of a long line of arcades, with covered passages and subterranean cellars in which numerous amphoræ were found. The building, like most of the edifices on this coast, appears to have been greatly damaged by the eruption of Monte Nuovo.

Tombs. — The two Roman roads which connected Puteoli with Rome and Naples, like the Appian in its passage out of Rome, are bordered with tombs of considerable interest. The first and most important of these roads is the Via Consularis or the Via Campaniana, a branch of the Domitian Way, which led direct to Capua and Rome along the valley which lies between Monte Barbaro and Astroni. The second road is the Via Puteolana which led to Naples, and which we have already noticed in that part of its course which lies between the capital and Posilipo. The tombs on the *Via Consularis* commence near the church of the Nunziata. They are chiefly columbaria, and are remarkable not only for their interior decorations and for the objects which have been found in them, but also for their external architecture which still retains many traces of ancient magnificence, though greatly damaged by earthquakes and atmospheric changes. If the Solfatara in ancient times had thrown out a sufficient quantity of ejected matter to have buried them under a deposit of scorix and lapilli, they would no doubt have been as perfect as the tombs of Pompeii; at present some are externally little more than masses of brickwork; others are in the form of temples or towers, others are simple columns. One of them, situated opposite the little church of San Vito has long been known as a celebrated monument. It is a large rectangular chamber, with a semicircular roof supported by two rows of pilasters in stucco, the lowest of which rests upon a horizontal band or moulding about 8 or 9 feet from the floor. Below this moulding is a row of niches

running round the entire chamber; above it there are three similar rows at the sides, and four rows at the ends, giving to the apartment the appearance of being literally honeycombed with niches, all of which have semi-circular heads. At the end opposite the entrance steps and at the sides are massive tombs supported by heavy columns at the angles, with a closed arch between them to sustain the mass which formed the superstructure. Over the one at the end is a window formed by a long slit in the thickness of the wall, which is sloped away on the inside like the loopholes of the archers in a mediæval fortress. When first opened at the close of the 15th century, the interior was decorated with stuccos and paintings of great beauty, representing arabesques, foliage, figures of dolphins and sea horses, interspersed with more architectural ornament than had then been found in any existing sepulchre. So great was the interest excited by this discovery that *Morto da Feltro*, the pupil of *Giorgione*, made a pilgrimage from Rome to Pozzuoli for the express purpose of copying the reliefs and grottesche. *Vasari* says that he copied every thing, even to the smallest relic he could find; and as numerous other tombs were opened about the same time, we may readily understand the statement of his biographer, that he spent many months in the occupation, and varied his labours by making drawings of the temples and ruined edifices on the coast of *Baiæ*. Another tomb is remarkable as having stairs leading to an upper floor, and vaulted roofs to each floor; the walls of the lower one have large recesses, as if intended for the reception of sarcophagi, those of the upper floor have a double row of niches for cinerary urns. Another is a cylindrical tomb, on a square basement, resembling the round tomb at *Pompeii*. Though much injured and overgrown with shrubs, it is still sufficiently perfect to indicate its general design. Beyond it are numerous columbaria, still inscribed with the names of the inmates. We here recognise the names

S. Ital.

of *Valeria*, *Simplicia*, *Athenais*, *M. Aurelius Crisanthus*, the freedman of the Emperor *Antoninus*, *Cleopatra Patuleia*, and *Cornelia Lacena*. The inscription on that of *Sestia* records that it was erected by the people to commemorate her munificence to the colony. In the columbarium of the *Lacena* family the ashes were found in glass urns, wrapt in cloth of gold, and deposited in small marble chests. Two coins of *Antoninus* and *Faustina* which were found with them fix the date of the monument at about the middle of the 2d century. In the adjoining columbarium the ashes of the *liberti* or masters were found preserved in marble or glass urns; those of the slaves were in earthen vessels. The principal niche of this sepulchre and its spiral columns were richly decorated with mosaics of birds, shells, and plants. It is unnecessary to describe the other tombs in detail, though many of them will be examined with interest. All the objects of value which were found in them, including lamps, lachymatories, and tazze, many of which are of great beauty, are now in the Museum. Beyond this street of tombs, in the narrow pass of *Monte Barbaro*, the road was protected by an arched passage. The ancient pavement of the road is still perfect to a considerable extent. Like all the branches of the *Appian* it is composed of massive blocks of lava or *piperno*, not polygonal however, but rectangular, and furrowed transversely like the pavement of the older cities of Greece. The marks of chariot wheels are still traceable in many places. It is impossible to walk over this road without feelings of deep and solemn interest. It carries us back through twenty centuries to the period when it was the great highway from the east to the metropolis of the ancient world, and realises the impression that we are probably treading the very pavement which was traversed by *St. Paul* and by *St. Luke*, and by the greatest names in Roman history, from the most brilliant era of the Republic down to the extinction of the Western Empire.

The tombs of the *Via Puteolana*, which may be examined on our way to the Solfatara, though less numerous than those on the Consular road, have supplied the Museum at Naples with some very interesting objects. At the spot called La Vigna is the tomb of the Calpurnia family, in which several sarcophagi were found, with an inscription recording its erection by the merchants trading with Asia, Syria, and Alexandria. On the other side of the road is a pedestal which bore an inscription recording its erection by the Decurion, at the public expense, to Gavia, a young girl of the Marcian family. Near it is a large sepulchral chamber, decorated internally with great richness; the walls are faced with marble, the vaulted roof and floor covered with mosaics of considerable elegance and grace, among which we recognise the ship, the Nereid, and the sea-horse carrying the deceased to the regions of the blest,—an allusion probably to his naval or mercantile profession. Four large sarcophagi, with bas-reliefs of inferior workmanship, representing the genius of death, the fates, and other divinities, were found in this tomb. Beyond it, a general Cemetery has been discovered, buried under the stream of lava which flowed from the Solfatara in 1198. The ground was filled with cinerary urns, and with skeletons buried in the earth beneath coverings of tiles,—a mode of interment which has suggested the probability that this was the burial ground of the plebeians. With these remains were found vast quantities of personal ornaments in glass and bone, with a collection of lamps more varied in form and more richly decorated with bas-reliefs than have ever been discovered in one spot of the same extent. Many of these bas-reliefs were of extraordinary beauty and interest as works of art; others were fit only to be consigned to the Camera Oscena of the Museum. The road to the Lake of Agnano is also bordered by tombs, some of which are remarkable for the excellence of their architecture.

The Cappuccini.—Between Pozzuoli

and the Solfatara is the Monastery of the Cappuccini, with its church built in 1580 by the citizens of Naples, in honour of S. Januarius who suffered martyrdom on the hill of the Solfatara, A. D. 305. The stone on which he is said to have been beheaded, is preserved in the chapel which bears his name. In the garden is the cistern, supported by arches resting on pilasters, to preserve the water from being contaminated by the gases emitted by the soil. The view from the convent over the hills which bound the Gulf of Pozzuoli is very fine, but less grand and extensive than that from the Camaldoli. Near the monastery is a vast tunnel, supposed to have led from Pozzuoli to the Lake of Agnano; but it is now closed by the fall of the rocks and earth through which it was excavated.

THE SOLFATARA,

A semi-extinct volcano situated about midway between Pozzuoli and the Lake of Agnano. It is an oval but irregular plain, surrounded on all sides except the S.E. by broken hills of pumiceous tufa, which are the remains of the ancient walls of the crater. In the centre is a mass of trachyte, protruding upwards through the stratified tufa. From the hollow sound which the surface gives out when it is struck, the crater is supposed to be internally full of fissures or vaulted chasms. From some of the crevices of its rocks it is perpetually exhaling steam or noxious gases; from others it emits a black, heavy smoke, to which, at night, the reflection of the internal fires gives the appearance of flames. These crevices are known by the appropriate name of *fumaroli*. The gases are chiefly sulphuretted hydrogen, mixed, as Dr. Daubeny has ascertained, with a minute portion of muriatic acid and muriate of ammonia. Sulphur, alum, and sulphate of iron abound in the cracks and apertures of the rocks; and the sulphuric acid combining with the magnesia of the earth, produces sulphate of magnesia. At the suggestion of Breislak, Baron Brentano in the last cen-

tury established an alum manufactory in the Solfatara, and obtained the water required for the works by condensing the steam of the fumaroles. By a judicious application of capital, there is no doubt that the mineral products of the crater might be turned to a profitable account; but the works hitherto have been carried on in too desultory a manner to produce any remarkable results. Strabo, who describes the Solfatara under the name of the *Ἡφαίστρου Ἀγορὰ* (the "Forum of Vulcan"), mentions, on the authority of Pindar and Timæus, that in ancient times a communication was believed to exist between Ischia and the Phlegæan Fields; and it has frequently been observed that when Vesuvius has been in eruption, the Solfatara has given signs of corresponding activity by the emission of unusual volumes of smoke and vapour, and by internal noises. The only eruption from this crater of which we have any record, occurred in 1198; and of that we have nothing but the most scanty notice in the annals of the middle ages. It has, however, left its own memorial in the stream of lava which may be traced from the opening in the S. E. side of the crater to the sea, covering in its passage the ancient cemetery on the Via Puteolana. This lava decomposes into a kind of ochreous earth, which derives its yellow colour from oxide of iron, but becomes red on being burnt, and is then of considerable value as a pigment. It appears, from an inscription found in the neighbourhood of the crater, that there was a temple dedicated to Hercules on some part of the hill in ancient times; but as no trace of it exists, it was probably destroyed by the eruption of 1198.

Monti Leucogæi.—The hills on the east of the crater of the Solfatara retain, with merely a literal alteration, their ancient name of "*Colles Leucogæi*," which they derived from the white colour of the aluminous efflorescence on their surface. Pliny says that this powder was highly prized by the Romans, who used it to give a colour to their *alica*, a preparation of grain which

appears to have corresponded with our groats. He gives a remarkable proof of its value in the statement that Augustus issued a decree ordering the payment of 20,000 sesterces annually to the city of Naples for the regular supply of the powder,—a sum which, in imperial money, was equal to rather more than 160*l.* sterling.

The *Pisciarelli*, called by Pliny the "*Fontes Leucogæi*," are aluminous waters of a peculiar character, issuing from the foot of the Monte Sicco, a hill which formed part of the ancient cone of the Solfatara. They gush out of the rock at the base of this hill in the valley which lies between the Lake of Agnano and the Solfatara, from whose fiery abyss they evidently have their source. On approaching the rock, a noise of boiling water is heard deep-seated within the mountain, as if proceeding from the hollow caverns beneath the Solfatara. The general aspect of the valley bears a strong resemblance to that crater; the soil is hot, and abounds in fumaroles. The water issues at a boiling heat, and is appropriately called by the peasantry the "*Acqua della Bolla*." It contains the sulphates of alum and of lime in excess, some sulphate of iron, sulphuric acid, and sulphuretted hydrogen. It is said to be the only aluminous water known in combination with iron, lime, and free sulphuric acid. Pliny describes it as beneficial for diseases of the eye. In modern times it has obtained a high reputation among the lower orders of Neapolitans as a remedy for diseases of the skin, and for another malady which the troops of Ferdinand and Isabella are supposed to have imported into Spain from Hispaniola, and to have carried with them into Italy when they entered Naples under Gonsalvo de Cordova to sustain the cause of Frederick II. against Charles VIII. of France.

MONTI NUOVO.

Between Pozzuoli and the Monte Nuovo the coast forms a long and regular curve, in which the traveller will have a good opportunity of examining

the recent submarine deposits which separate the ancient line of coast from the sea, like those between Pozzuoli and the Punta di Coroglio. This tract, which is called La Starza, is broader and higher than that on the coast of Bagnoli: but it is precisely of the same character, consisting of vegetable soil of great fertility, resting on horizontal beds of pumice, scoriæ, lapilli, and argillaceous tufa, containing marine shells and fragments of masonry, and varying in height from 12 to 20 feet. Behind this level tract is the ancient cliff, now inland; but if the sea continues to encroach upon the Starza as it has done in recent years, we may reasonably expect that at no distant period it will again wash the ancient shore.

Monte Nuovo, which, as its name implies, is of recent origin, is the result of the last eruption of which the Phlegrean Fields have been the scene. It is situated on the coast, at the distance of a mile from Pozzuoli, and about midway between the Lake of Avernus and Monte Barbaro. The history of its formation has been recorded by four writers who were eye-witnesses of the eruption. These are Marcantonio delli Falconi, Pietro Giacomo di Toledo, Simone Porzio the philosopher and physician, and Francesco di Nero. The accounts of the two former, now among the rarities of Italian literature, are in the British Museum, to which they were presented by Sir William Hamilton. That of the third is also extremely scarce in its separate form under the title of "*De Conflagratione Agri Puteolani*," but is included in the general collection of his works. That of the fourth will be found, in the form of a translation, in the "*Quarterly Journal of the Geological Society*." They are remarkable for the confirmation which they give to each other on all the material points of the eruption, and for the very slight discrepancy which they exhibit in the relation of its minute details. Without quoting these narratives at length, it may be interesting to state their substance, according to our present know-

ledge of volcanic phenomena. It appears that, during the two years from 1536 to 1538, the district west of Naples gave signs, by the occurrence of frequent earthquakes, that the internal fires were returning to their ancient channel in the Phlegrean Fields. In September, 1538, earthquakes succeeded each other with alarming rapidity; and on the day and night of the 28th of the month, upwards of 20 shocks convulsed the district, and proved the precursors of an event such as had not occurred since the formation of the Monte Barbaro in times anterior to the historic period. By these shocks the whole coast of the gulf from Misenum to Coroglio was elevated so considerably that the sea is described as having retired to a distance of about 200 paces from the ancient coast line, leaving large quantities of fish dead upon the strip of land thus upraised above the level of the sea. At the same time the ancient trachytic lava which forms the fundamental rock of the district, sank down to a depth of 14 feet, forming a gulf from which cold, and afterwards hot water issued. This was followed, on the 29th, by dense volumes of steam and of what was supposed to be black smoke. It was, however, steam charged with pumiceous ashes and lapilli, which condensed in the atmosphere and fell upon the surrounding country in showers of black mud, some of which was carried as far as Naples, deluging Pozzuoli as it passed. In the night, or rather early in the morning of the 30th, the character of the eruption suddenly changed. The discharge of heated water and mud ceased; and the mouth of the new crater ejected "with a noise like thunder" volleys of dry ashes and red-hot pumice stones. Two of the observers state that these stones were "larger than an ox," and that they were projected to the height of a mile and a half above the orifice, into which most of them fell back, while others fell upon its margin. The lighter ashes were thrown out in such quantities that they "covered the whole country," and some were carried

by the wind as far as the Val di Diano and other parts of Calabria distant more than 150 miles from Pozzuoli. The atmosphere was filled with such noxious gases that quantities of birds fell dead upon the ground, and "numberless animals of various kinds gave themselves up a prey to man." On the 3d day the eruption ceased, having formed, by the accumulated ejections, a mountain about a mile and a half in circumference, and 440 feet above the level of the sea; completely covering the village of *Tripergola*, containing a castellated villa of the Anjou kings, an hospital and baths erected by Charles II., the ruins of the villa of Agrippina in its vicinity, the canal constructed by Agrippa as a communication between Avernus and the Lucrine, and filling up more than a half of the latter lake. During this day Toledo ascended the mountain, and found a circular crater $\frac{1}{4}$ mile in circumference, "in the middle of which the stones that had fallen were boiling up as in a great cauldron." On the 4th day the crater again began to throw up ashes and stones, as it did again on the 7th day when many persons who were on the mountain were killed by the falling stones or suffocated by the vapour. With this discharge the activity of the crater appears to have expended itself, and the volcano has ever since remained extinct. At the present time the mountain presents the appearance of a truncated cone, with a depression in the southern lip disclosing the upper part of the crater. Its external surface, which down to the close of the last century was covered with scorix and other volcanic matter without a trace of vegetation, is now sufficiently decomposed to afford a lodgment to trees as well as underwood. Internally the crater is a continuous cavity, free from fissures and dykes, about a quarter of a mile in circumference, and 419 English feet deep "almost as deep," as Sir William Hamilton observed, "as the cone is high," the difference being only 21 feet. It has two or three small caverns at the bottom. In its sides are seen beds of tufa, sloping out-

wards at an angle of 20° , and containing masses of imbedded pumice and trachytic tufa of more ancient date. M. Von Buch supposed that these beds were of an age anterior to the eruption, that they were upheaved by the explosive gases so as to dip away from the centre, and that it is only the superficial covering of the cone which is composed of ejected scorix. In support of this view he adduced the fact that the rocks contain marine shells, similar to those found in a fossil state in the older tufa of the coast; but those who deny that Monte Nuovo is a crater of elevation, regard the tufa as nothing more than indurated mud, the product of the eruption, and contend that the masses of rock containing shells are portions of the ancient trachytic tufa in which the eruption occurred, and which, as we are told by eyewitnesses, was blown into the air in fragments of vast size, which fell back afterwards into the crater. This view is confirmed by the examination of the cutting made in forming the road from Pozzuoli to Cumæ, where the masses of pumice are seen imbedded in the tufa, which is precisely similar in character to the indurated mud of Herculaneum. In some places this mud has decomposed into a soft clay, which is of great value as a cement on account of its property of hardening under water, and is exported in large quantities under the well-known name of Pozzolana.

LAKE OF AVERNUS.

"Nunc age, Avena tibi quæ sint loca cum-
que locusque,
Expediam; quali natura prædita constant.
Principio, quod Avena vocantur, nomen id
ab re
Impositum est, quia sunt avibus contraria
cunctis,
E regione ea quod loca cum advenere volantes,
Remigii oblité pennarum vela remittunt,
Præcipientesque cadunt molli cervice profusæ
In terram, si forte ita fert natura locorum;
Aut in aquam, si forte lacus substratus
Averno est.
Qualis apud Cumas locus est montemque
Vesuvum,
Opplati calidis ubi fumant fontibus auctus."'
Lucret. vi. ;

On the western side of the Monte Nuovo, in the crater of an extinct volcano,

is the very beautiful lake which still retains the name made familiar to us by the poetry of Greece and Rome. It is a circular basin of bright translucent water, about $1\frac{1}{2}$ mile in circumference, embosomed among hills on all sides except the south, where it is open to the Lucrine. These hills are clothed with chesnut trees, interspersed occasionally with vineyards and plantations of orange trees. The name "Avernus," in its Phœnician origin, was expressive of the darkness and gloom for which the lake was remarkable down to the time of Augustus, but the word, as it was rendered by the Greek and Latin poets, signifies the absence of birds, the mephitic vapours from the surface of the lake in ancient times having rendered it impossible for birds to fly across it. But these phenomena have long ceased, and not only are wild ducks seen upon the lake in the winter season, but its waters abound in tench and other freshwater fish.

The Roman geographers have given us sufficient indications of the state of the lake, both in their own and in more ancient times, to explain the fables and superstitions with which the poets associated it. It appears that from the earliest period of the Greek colonisation down to the time of Augustus, the sides of the crater were covered by impenetrable forests, and that the basin itself, though filled with water, still served as a channel for the escape of the noxious gases which are even now evolved by many places in its neighbourhood. In fact, it is not improbable that when Cumæ was founded, the crater may have been either in a semi-extinct state, or the lake may have resembled in its phenomena those which we now witness in the Lake of Amsanctus. The dense forests also, which are described as overhanging the basin, must have served to check the escape of the mephitic vapours, and have increased the gloom and mysterious aspect of the spot. Hence it is easy to understand the appropriateness of the Phœnician אַוֶּרְנוֹס as indicative of the gloom and darkness of

the lake, and of the Greek ἀόρατος as applied to an atmosphere which could not have been otherwise than prejudicial to animal life. We can understand also that the woods, the caverns, the passages excavated in the mountains by the earliest inhabitants, and the volcanic action continually at work in the surrounding district, were all calculated to make the lake a scene of superstition, and to invest it with a supernatural character. We are told, also, that amidst these sunless retreats there lived a people called Cimmerii, a race which it is impossible to regard as a mere creation of the poets, for we have the authority of Lycophron, of Strabo, and of Pliny for the fact that they had a real existence on this spot. Pliny, indeed, speaks of the "Cimmerium Oppidum" as "formerly" situated near the lake, and Strabo quotes a passage of the lost work of Ephorus, the Cumæan historian, as an authority for the statement that the numerous caverns and cunicoli around Avernus and Cumæ were occupied by the earliest inhabitants as dwellings, and that they afterwards became famous as the scene where the oracles of the infernal deities were pronounced. The etymology of the word Cimmerii is another link in the chain of evidence which connects this coast with the Phœnicians; and as it means literally "a place of vision," we are disposed to regard the Cimmerians, not as a distinct people, but as a Cumæan priesthood, who took advantage of the volcanic phenomena of Avernus, to practice, in connection with the Sibyls, the necromancy and religious rites in which so many of the fables of poetry and mythology had their origin. Such a priesthood would naturally perpetuate the attachment of the Greek colonists to their national traditions, by conferring on the lakes of the Phlegrean Fields, the names of the Styx, the Cocytus, and the Acheron, in commemoration of the sacred rivers of Arcadia and Epirus. That Homer was familiar with the natural phenomena of the locality and with the superstitious use which was made of them by the Cumæan priests, is evident

from the concluding portion of the 10th and the commencement of the 11th book of the Odyssey. All the imagery of these passages was derived from Avernus and its traditional associations. The site, indeed, is left undefined, but we readily recognise the source from which the poet obtained his idea of the "House of Hades and Persephone," the tall poplars and barren willows of the grove of Proserpine, the sunless city of the Cimmerians veiled in clouds and darkness, the entrance to Erebus, and the Nekuia, or the realm of shadows, where the souls of the dead wandered about till they were appeased by sacrifices.

Ἄλλ' ἐπὶ τ' αἰ δὲ νηὶ δὲ Ὀπιδανὸς κρήνη,
 ἔνθ' ἔκπῃ τε λάχτια καὶ ἔλστα Περσεφόνης,
 Μαρμαί τ' αἰχμαῖ καὶ ἰνίαι ὀλισίμαρποι
 Νῆα μὲν αὐτοῦ πίλσαι ἴσ' Ὀπιδανὸν βαθυδίνῃ,
 Αὐτὸς δ' εἰς Ἀΐδιον ἵναι δόμον εὐρέντη.
 Ἐνθα μὲν εἰς Ἀχίρροντα Περιφλαγέθων τεύχεσσιν
 Κάκωτες θ', ὅς δ' ἄν Στυγὸς ὕδατος ἴσθιν ἀπερβάζῃ·
 Πίτρη τι ξύνισις τι δὲ πρὸς ποταμῶν ἱερδούπον.
 Ἴθα δὲ πολλὰ
 Ψυχὰς ἱλίσσονται νύκτον κατακτείνοντες.
 Odys. x. 508.

Virgil, as we have remarked in our introductory notice of this district, blending the Homeric mythology with the local traditions of the Sibyl, made the lake the vestibule of hell. He represents Æneas as performing an actual journey through the realm of spirits, and as entering it by this lake under the guidance of the Sibyl. He thus also commemorates the circumstance from which the lake derived its name:—

"Quam super haud ullis poterant impune volantes
 Tendere iter pennis. Talis sese halitus atris
 Faucibus effundens, supera ad convexa ferebat;
 Unde locum Graii dixerunt nomine Aornon."
 Æn. vi. 239.

We will only add, as a proof of the prevalence of the traditions which the poets embodied in their descriptions of the Nekuia, that, when Hannibal landed on these shores to attack Puteoli, he proceeded in the first instance to Avernus and paid the customary sacrifice to Pluto, or, as some of the historians insinuate, pretended to respect the "religio dira loci" while he reconnoitred the defences of the city. The engineering works of Agrippa, under-

taken at the desire of Augustus, for the purpose of uniting Avernus and the Lucrine with the sea, dispelled the terrors with which poetry and fable had so long invested the lake. The forests were cut down and the ground was cleared. 20,000 slaves were employed to cut a canal through the tract of moorland which separated Avernus from the Lucrine, and another through the narrow dyke, hereafter to be noticed, which separated the Lucrine from the Bay of Baia. By these canals the waters of Avernus were reduced to the level of the sea, and the two lakes were converted into a port under the name of the Portus Julius, while the atmosphere was made wholesome by the clearing of the woods.

"An memorem portus, Lucrinoque addita claustra,
 Atque indignatum magnis stridoribus æquor;
 Julia qua ponto longe sonat unda refuso;
 Tyrrhenusque fretis immittitur æstus Aver-næ."
 Georg. ii. 161.

The port was so large that the whole Roman fleet could manœuvre in its double basin. Strabo, however, says that Avernus was not much used, as the Lucrine was found sufficiently ample for the purposes of the fleet, and was also more convenient on account of its proximity to the sea. On these united lakes Agrippa gave a public representation of the battle of Actium, in the presence of Augustus. We have a further record of its magnificence, in the expression *quadam maris ostia*, applied to it by Florus. The canals and the pier-heads at the sea side were in a perfect state at the commencement of the 16th century, but the eruption of Monte Nuovo in 1538 destroyed the communication, filled up half the Lucrine, and caused so great an alteration in the relative level of the sea and land that the port was rendered useless. The tract between the lakes is now overgrown with myrtles and flowering shrubs; but in some places not covered with earth and sand, masses of masonry are visible, in which we still see the holes for the rings by which the ships were moored. In imitation—probably

of the work of Agrippa, Nero projected a canal from the Lake of Avernus to Ostia, a distance exceeding 150 miles. It was to have been sufficiently broad to have allowed two triremes to pass abreast. The engineers of the work were Celer and Severus, but the only portion which they completed was that now called the Lago di Licola, and there, as Tacitus remarks, *manent vestigia irritæ spei*. In spite of the ridicule of Suetonius, the idea of this canal was worthy of the best times of Rome, and one of the first effects of such an undertaking would have been the permanent drainage of the Pontine Marshes. The Lake of Avernus was considered by the ancients to be unfathomable. Aristotle describes it as of immense depth, and Vibius Sequester says that it was impossible to find the bottom. In the last century Rear Admiral Mann, at the request of Sir William Hamilton, sounded it, and is said to have found that the depth was 500 feet in the middle.

Grotta Giulia, commonly called the *Cave of the Sibyl*. — (Torches are necessary for the examination of this grotto: the local guides will supply them for 2 carlini.) The extreme desire of the local antiquaries to identify each feature of this district with Virgil's description of the journey of Æneas to the Shades, has induced them to dignify one of the tunnels excavated in the tufa hills around the lake with the title of the "*Grotta della Sibylla*." We have already mentioned the caves and cuniculi which the earliest colonists of this coast are recorded as having inhabited as dwellings. Many of these were evidently excavated for the purpose of forming subterranean communications between Cumæ and other places in the district, and we know that they were afterwards applied by the Cumæan priesthood to the purposes of superstition. When Agrippa destroyed the oracles of Avernus by clearing the forests and constructing the Portus Julius, he employed Cocceius, the architect of the Grotta di Posilipo, to construct two similar tunnels, which should com-

municate between the new port and the cities of Cumæ and Baiæ. In the first of these works it is supposed that Cocceius availed himself of the ancient passage formed by the Cumæans, merely enlarging it to the extent required; in the second, the tunnel was probably a new work, the masonry which still exists and especially the construction of the air-holes being evidently Roman. The necessity also of a subterranean communication with Baiæ could hardly have been felt until the construction of the Julian port had cut through the ancient causeway between the Lucrine and the sea; and as this tunnel opened upon the Lucrine, it seems to have been purposely contrived to lessen the inconvenience which the new arsenal must have entailed. Virgil speaks of three caves; the first, by which he makes the Sibyl conduct Æneas from Cumæ to the spot where he has to offer his sacrifice to the infernal deities; the second, which they traverse to reach the borders of the Acheron; the third, with its "hundred mouths," where the Sibyl pronounced her oracles. It is quite possible that the first two may have been suggested to the poet by the tunnels of Agrippa, the one leading from Cumæ to Avernus, the other from Avernus to the Lucrine. There is no other tunnel on this lake which could have suggested the "*ostia centum*" of the third, for that near the ruins of the so-called Temple of Apollo on the eastern side of the lake, which the local antiquaries identify with it, is nothing more than an ordinary passage, which in all probability led to Pozzuoli, and was destroyed by the eruption of Monte Nuovo. When Virgil composed his poem there were two, if not three, tunnels in common use on the banks of the lake, and in use, moreover, by the sailors of Agrippa's fleet, a class of persons who had little in common with the Pythoness of Cumæ. To apply, therefore, to such thoroughfares the title of the Sibyl's Cave is as great a mistake as it is to suppose that Virgil's narrative was written in the exact spirit of a geographer,

and that every incident of the visit of Æneas to the Phlegræan Fields is to be identified with the prosaic realities of the ground. There is no doubt that many of the objects now around us suggested to the poet the general features of the scene as he imagined it to have been a thousand years before he wrote; but it is surely destructive of all poetry to attempt, as the Neapolitan antiquaries have attempted, to make the supernatural creations of the 6th Æneid a mere topographical description of the district. Moreover, if we are to seek anywhere for the Sibyl's Cave, it is at Cumæ that we must look for it, and the search will there be rewarded by something more in accordance with our preconceived ideas of such a spot than these damp and gloomy tunnels. After these remarks we shall briefly describe the excavations, leaving it to the traveller to determine how far they correspond with the descriptions of Virgil.

"Spelunca alta fuit, vastoque immanis hiatu;
Scrupea: tuta lacu nigro nemorumque tenebris."
Æn. vi. 237.

The tunnel which is usually called the Grotta della Sibylla, is that which led from Avernus to Baïæ, or rather to the Lucrine Lake, on whose banks it opens. The entrance is in the cliff on the S. margin of the lake, under a brick arch, leading into a long damp passage which was lit by large air-holes or spiracoli, faced with excellent masonry. The tunnel, like that of Posilipo, is cut through a hill of tufa, and the sides and roof in many places have been strengthened or repaired with reticulated brickwork. About midway between the two lakes, are some lateral chambers, leading by a narrow passage on the right to a small square apartment, in which, if we are to believe the local antiquaries, the Sibyl delivered her oracles. Near this is a chamber with traces of a mosaic pavement, some vestiges of mosaics on the wall, and places for two baths, the whole arrangement of the apartment clearly proving that it was a warm bath. The floor is covered to the

depth of a foot with a tepid alkaline water which rises in one of the adjoining chambers. This is called by the antiquaries the bath of the Sibyl; the traveller is carried into it on the back of the guide. An opening near this, now closed up with earth and ruins, has been called one of the secret doors of the Sibyl; in all probability it led into another chamber. The other tunnel is in the cliff on the W. side of the lake; it is accessible only for a short distance, and as it presents no features of interest to distinguish it from the other, it is seldom explored. Its direction, however, leaves no doubt that it was the ancient communication between the lake and Cumæ.

Baths, commonly called the *Temple of Apollo*.—The traveller may embark in a boat to visit this ruin, which forms a conspicuous object on the eastern bank of the lake, nearly opposite the grotto. It is an extensive ruin, octangular externally and circular within, and about 100 feet in diameter. It has windows for an upper story, several chambers in the rear, and other chambers at the side, one of which has a vaulted roof with a large aperture in the centre. Although the construction of this chamber and the general arrangement of the whole building at once show that it was a bath of considerable magnificence, the passion for calling everything a temple has led the local antiquaries to bestow upon it the names of numerous divinities. It has been called, at various times, the Temple of Hecate, of Mercury, of Pluto, of Juno, of Neptune, and of Apollo; the latter, which is the most recent, being evidently as complete a misnomer as those which it has superseded. In one of the rooms there is still a saline water called the *Acqua Capona*.

The red wine made from the vineyards on the banks and in the neighbourhood of the lake, is deservedly celebrated under the name of "*Averno*."

Bagni di Tritoli, between Avernus and the Lucrine, one of the numerous sets of baths described by Pliny under the name of *Posideanæ*, a name derived

from Posides, the freedman of Claudius, who is supposed to have erected or restored the buildings of the principal baths on this coast. Pliny also mentions the circumstance that the waters were sufficiently hot to cook victuals,—a virtue which they still possess. Subsequently, they appear to have borne the name of *Neronianæ*, in common with the *Stufe* in their neighbourhood, which derive their waters from the same source. The witty remark of Martial may be quoted as a proof of this fact:—

“ Quid Nerone pejus?
Quid thermis melius Neronianis ? ”

The name *Tritoli* which they now bear is supposed to commemorate the ancient reputation of the waters in the cure of tertian ague, *πριταῖος*. Only a part of the existing building is ancient. The principal hall has a vaulted roof 15 feet high, covered with stucco ornaments, among which were formerly visible statues bearing the names of the various diseases curable by the waters, inscribed in golden letters, and attributed in the middle ages to the enchantments of Virgil. So successful were the waters in the cure of these maladies that, in the 12th century, the learned doctors of the school of Salerno experienced their effects in a sensible diminution of their fees; and to remove the cause of so serious a rivalry, they are said to have come by night and destroyed the statues and the inscriptions. Another chamber, with the divisions and arrangements of a bath, has a vaulted roof 12 feet high. Beyond this building, in the side of the hill, approached by a path made by Don Pedro of Aragon, are the

Stufe di Nerone, a name which well expresses the suffocating atmosphere caused by the boiling springs in the recesses of the hill, which appear, as we have already said, to be connected with the sources of the *Bagni di Tritoli*. A long, narrow, and dark passage, at least as ancient as Roman times, leads down to these springs which rise from several deep wells at a temperature of 182° Fahr., the highest temperature exhibited by any water of the district. It is a common practice

for visitors to descend and boil eggs in the water, but the experiment has proved fatal to many who have ventured to explore the passage unaccompanied by a guide. In the last century rooms were erected on the hill for the purpose of employing the steam from these wells in the cure of rheumatic cases from the hospitals. Near this, the Viceroy Don Pedro of Aragon cut a tunnel in the 17th century, to form a shorter communication than the old road between Pozzuoli and Baia.

THE LUCRINE LAKE is situated between Avernus and the sea, and between Monte Nuovo and the hills of Baia. Of this celebrated lake, once the harbour of the Roman fleet, and before that the source from which the Roman epicures derived their chief supplies of oysters, more than one half was filled up by the eruption of Monte Nuovo (p. 389.). It was protected from the sea by a broad mole or dam of such antiquity that Hercules was said to have constructed it, for the purpose of carrying the oxen of Geryon across the marsh which in ancient times lay between it and the sea. It appears from Diodorus to have borne in his time the name of the *Via Herculeæ*; an appellation which it long retained, for the epithet *vendibilis* given to it by Cicero, was applied in reference to the parties who farmed the lucrative oyster-fisheries of the lake. From a very early period the dam appears to have suffered from the encroachments of the sea. In the commentary of Servius on the passages of the *Georgics* which we have already quoted in illustration of the rush of water at the opening of the Julian Port, it is stated that the oyster merchants induced Julius Cæsar to strengthen the dam by piles; and Strabo tells us that Agrippa thoroughly repaired it when he constructed that port. Cassiodorus records that it was again repaired by Theodoric, in the 6th century. The eruption of Monte Nuovo destroyed a considerable part of it, but it may be traced under water at the present time for nearly 250 paces. Near this submerged road may also be seen under water considerable

remains of the quays built by Agrippa at the entrance of the port. The lake itself, in which the local antiquaries recognise the Cocytus of Virgil, is now nothing more than a small marsh, filled with reeds and bullrushes, and tenanted only by the frogs and water snakes which have supplanted the oysters commemorated by Cicero under the name of *Lucrinenses*, and the muscles which Horace preferred to the *Murex* of Baiæ:—

"Sed non omne mare est generosæ fertile
testæ:

Murice Baiano melior Lucrina peloris,
Ostrea Circeis, Miseno oriuntur echini."

Sat. II. IV. 31.

BAIÆ.

"Nullus in orbe sinus Baiis præluet amœnis."
HOR. Ep. I. I. 83.

After the lapse of more than eighteen centuries and a half, the praise bestowed by Horace on the Bay of Baiæ in this passage is still justified. Nothing can be more beautiful than the approach to it from the side of the Lucrine. The lofty hills which bound the gulf on the west, and terminate in the promontory of Misenum, descend into the sea in lofty and majestic precipices, on the extreme point of which the massive Castle of Don Pedro de Toledo towers grandly above the beach. The shore of the bay, narrowed by these precipices into a mere strip of soil, exhibits in every part the effects of volcanic action in changing the relative level of sea and land. We know that in ancient times, when the patricians of Rome crowded to these shores, and every nook of land had been appropriated for the erection of their villas, it became necessary to supply the deficiency of room upon the land by building into the sea itself.

"Tu secunda marmora
Locas sub ipsum funus, et sepulchri
Immemor, struis domos;
Marisque Baiis obrepentis urges
Summovere littora,
Parum locuples continente ripa."

HOR. Od. II. XVII. 17.

By the subsidence of the land, these vast substructions are now laid under water, filling up the shores of the bay with intricate ruins, which have ma-

terially impaired the safety of the anchorage. If we examine the coast from a boat, we see beneath us in the water, ruins of numberless edifices, temples, villas, baths; and in one place we pass over a paved road which advances into the sea more than 200 feet.

Of BAIÆ itself, the ancient dependency of Cumæ, which has preserved the name of the pilot of Ulysses, nothing but a heap of ruins on the hill remains to mark the site. It would be difficult to conceive how so many magnificent villas and splendid temples which once covered these heights could so entirely have disappeared, if we did not know that the modern castle was constructed with their materials. With the exception of the ruined baths on the sea shore, hereafter to be noticed, the only evidence we now have of the ancient magnificence and luxury of the city is to be found in the historians and poets who appear to have delighted to record its praises. Without entering into antiquarian details, we may state that the Phœnician Baiæ had increased so much in the reign of Tiberius, that it was the most flourishing watering-place in Italy: but at every period of its connection with Rome, from the time of the Republic down to the fall of the Empire, and even from that event down to the commencement of the 16th century when it was finally abandoned, it was preeminent among the Italian cities for the dissoluteness of its morals. Clodius reproved Cicero for his attachment to so depraved a spot; and Cicero himself, in his oration for Cælius, describes it in terms which attest the sincerity of the reproof, *Accusatores quidem libidines, amores, adulteria, Baias actas, convivia, comissiones, cantus, symphonias, navigia jactant*. Seneca calls it the *diversorium* of vices. Propertius warns Cynthia of the perils which it presents, and urges her to fly from the temptation:—

"Tu modo quam primum corruptas desere
Bajas;

Multis ista dabunt litora disidium,
Litora, quæ fuerunt castis inimica puellis:
Ah pereant Bajas, crimen amoris, aque."

Lib. I. IX.

Suetonius, in his life of Nero, gives an account of the dancing girls who derived from the city the name of Ambubajæ, and of whose midnight orgies the caves along the shore were the unhallowed scenes. Martial describes the Roman matrons as arriving at Baiæ with the reputation of Penelope and leaving it with that of Helen; *Penelope venit, abit Helene*. Cassiodorus has preserved a letter written by Alaric king of the Goths, which proves that Baiæ maintained its character in the 5th century; and even in the 15th Pontanus tells us that when the ladies of Naples resorted to it as a watering-place, it was the ruin of old and young.

The climate of the city, in spite of the favour shown to the spot by the patricians of Rome, does not appear to have been healthy during the whole year. A passage in one of Cicero's letters to Atticus, expressing surprise at the long sojourn made by Dolabella in the city, leaves little doubt that it was frequented only in the autumn and winter, and that it was unhealthy in the summer. But after Avernus and the Lucrine had been cleared of wood and opened to the sea, it is very possible that the climate of the whole coast may have materially improved; and the praise bestowed on the place by the poets subsequent to this event may be regarded as a confirmation of this conjecture. Of the villas of Cæsar, Crassus, Cato of Utica, Lucullus, Pompey, Sylla, Piso, Domitian, Mammea, and other great names of antiquity, not a trace remains. There are masses of ruins in abundance to which illustrious names have been given without end, but neither inscriptions nor coins have been found to justify the peremptory nomenclature of the antiquaries. The *Villa of Piso* was the scene of the celebrated conspiracy against Nero in which Seneca and Lucan took part. Nero was a frequent guest at Piso's villa, and the conspirators were anxious to assassinate him at table, but Piso refused to allow such a violation of the laws of hospitality. Before any other plan had been arranged, Piso was betrayed

by one of his own freedmen, and to save himself from a worse fate, he put himself to death by opening his veins in a bath. The death of Hadrian at Baiæ, which we have already noticed in our account of Cicero's *Academia*, has been made familiar to the scholar by his celebrated *Adieu to his Soul*, "*Animula vagula, blandula*," which Pope has paraphrased in his beautiful ode "*The Dying Christian to his Soul*." Hadrian had taken up his residence at Baiæ for the sake of the mineral waters, but they failed to give him any relief from the complication of diseases under which he suffered. In the impatience of despair he starved himself to death, and though he had passed the patriarchal limit of threescore years and ten, he desired to have it recorded on his tomb that the doctors had killed him! After the fall of the Roman empire, Baiæ, like all the other towns on this coast which depended on the patronage of Rome, rapidly declined. In the 8th century it was ravaged by the Saracens, but, notwithstanding the damage they inflicted, the city was tolerably perfect in the time of Petrarch and Boccaccio, and was the favourite watering place of Queen Joanna, of Ladislaus, and of Ferdinand I. of Aragon. Even as late as the time of Pontanus and Sannazzaro, the ruins of the Roman city were in existence. At the commencement of the 16th century, during the wars between Louis XII. of France and Ferdinand the Catholic, arising out of the Partition Treaty, Baiæ was evacuated by its inhabitants, who migrated to Naples and never again returned to their old home. In the succeeding reign of Charles IV., Don Pedro de Toledo, having determined to fortify the port by building a castle on the promontory, on the foundations of one previously erected by Alfonso II. of Aragon, destroyed everything in the deserted city which he could make available as materials, sparing neither the churches and houses of the recent occupants, nor the temples and villas of their Roman ancestors. The *Castle of Baiæ*, therefore,

grand and massive as it looks on its tufa rock, is the real monument of the ruin of Baiæ. The *Mole*, which forms the modern port, has entirely supplanted the trade of Pozzuoli, of whose ancient commerce with the Levant the numerous grain ships which come here to discharge their cargoes awaken many reminiscences. For the convenience of the shipping there is a lighthouse on the point below the castle.

Baths.—In the 17th century, before the true character of Roman ruins was understood, every building of any size was called a temple. Thus the three buildings which are such striking objects on the shores of this bay, and which evidently formed the halls of magnificent baths belonging to some of the numerous villas on this coast, have been designated by the names of three divinities whose connection with such buildings would never have been imagined if Pompeii had then been disinterred. The first of these halls, which has borne the misnomer of the *Temple of Venus Genetrix*, is octagonal externally, having at the angles coupled pilasters, which still contain the terra cotta tubes for the passage of the water. The interior is circular, with eight windows and niches, like those we have noticed in the similar structure on the banks of Avernus. The roof was vaulted, as we see by the fragment which remains. Three chambers beneath the floor of this apartment were probably the bath rooms; the stucco bas-reliefs, which were formerly visible on the roof and walls, are said to have been of a very obscene character, and to have been quite inadmissible as decorations in any other building than a bath. One of these apartments is lighted by a square aperture in the roof. In the rear of the building are the remains of a stair showing that it had a second story, the rooms for the stoves, the covered reservoirs for water, a terrace covered by porticos, supported by light columns, and the usual minor offices of large baths. One of them is a circular room with niches in the sides, like the principal hall of the building. Three

large halls adjoining are decorated with pilasters, stucco ornaments, and bas-reliefs, among which is one of Mercury carrying the infant Bacchus. The second hall, which bears the misnomer of the *Temple of Mercury*, and is called by the peasantry the *Truglio*, is a large circular chamber with a vaulted roof, having a circular aperture in the centre for the admission of light, and square holes in other parts of the vault for the regulation of the temperature. In the walls are four large arched niches. The floor is generally covered with water. The remains of conduits and channels for water which have been found among the foundations leave little doubt that it was a cold bath. From the peculiar construction of the building it is a regular “whispering chamber.” The third hall, mis-called the *Temple of Diana*, is an octagonal building of great size, of which a considerable portion of the walls and vaulted roof have disappeared. The interior, as usual, was circular, with four niches in the sides. The remains of an aqueduct, a caldarium, and subterranean galleries, sufficiently prove the character of the ruin.

Near the Castle of Baiæ, an inscription was discovered in 1785, containing a decree of the Decurions of Cumæ, appointing Licinius Secundus to be the priest of the *Temple of Cybele* at Baiæ, and another decree of the Roman College confirming the appointment. It is unnecessary to say that all trace of this temple is lost. The vineyards around Baiæ produce a very fine white wine, called from its delicacy the “Real Favorita.”

Baoli, a miserable little village on the hills above the castle of Baiæ, facing Misenum, is interesting only as having preserved, with the change of a single letter, its Roman name of Bauli, which commemorated the more ancient one of Boaulia, the place where Hercules is fabled to have built the stables for the oxen of Geryon. The coast below this village, called the Bay of Baoli, separated by the castle from that of Baiæ, contains some celebrated ruins.

Temple of Hercules.—This ruin of Doric architecture near the shore is supposed to be that of Hercules Boaulius. It is a mere fragment, but enough of its architecture remains to denote its high antiquity.

Theatre, formerly called the *Tomb of Agrippina Julia*.—This is a semicircular corridor with a vaulted roof and four large niches in its outer wall, and a long chamber or passage which runs back into the hill. The roof was formerly covered with very beautiful stucco reliefs and other ornaments, and fragments of paintings and inscriptions were visible before the wall was blackened by the torches of the guides. The remains of steps and the outer wall in the ground above the corridor, for the support of the seats, clearly prove that the building is a portion of a small theatre. If any further evidence than the architecture of the ruin were required to show that it could not have been the tomb of the licentious daughter of Germanicus, it would be sufficient to adduce the words of Tacitus, *Cremata est nocte eadem, conviviali lecto, et exequiis vilibus, neque, dum Nero rerum potiebatur, congesta aut clausa humus. Mox domesticorum cura levem tumultum accepit, viam Miseni propter, et villam Cæsaris Dictatoris, quæ subjectos sinus editissima prospectat.* The words “via Miseni,” prove that the site of the tomb must be sought for in the cemetery which lined the road leading to that city, and of which we still see numerous remains at the spot called Mercato di Sabato, though the principal tombs are now so covered by the hovels of fishermen, that it is impossible to examine them satisfactorily.

Villa of Hortensius.—The most extensive ruins on the shores of the Bay of Baoli, are those which, with considerable probability, have been identified with the marine villa of the “eloquent orator” of Rome. They must be examined in a boat, being now for the most part under water, as are also the spacious chambers supposed to be the ponds of his *murænæ* which are celebrated by Cicero, Pliny the naturalist, and Varro. The attachment of Hor-

tensius to these fish, of which we have a proof in his remark that he would rather lose two *nudi* from his chariot than two *nulli* from his ponds, appears to have descended to the subsequent possessor of the villa, Antonia, the wife of Drusus. Pliny tells us that she was so fond of one of the *murænæ*, that she had gold earrings made for it, a sight, he adds, which brought many visitors to Bauli, *cujus propter famam nonnulli Baulos videre concupiverunt.* It is supposed to have been in this villa, or in that of Cæsar, that Nero plotted the death of his mother. It was his intention that the murder should appear the result of accident arising from the sinking of the galley which was to convey her to her villa on the Lucrine Lake. For this purpose the vessel was loaded with lead, but, as it sunk, Agrippina Julia was rescued by a small boat and conveyed in safety to her villa. The plot having thus failed, Nero, with the silent assent of Seneca, as Tacitus assures us, determined on her assassination. The matricide was committed on the same night as she lay in bed in her Lucrine villa. The last scene of the tragedy is known to every reader of Tacitus, who has recorded the last words of this princess, whose whole life had been one of crime, and who was thus destined to expiate the murder of her uncle and husband, the Emperor Claudius, whom she poisoned to secure the throne for a son of whom she said in her dying moments, “Strike the belly which gave birth to such a monster.”

The *Villa of Cæsar*, according to Seneca and Tacitus, had the appearance of a castle, and was situated on a hill commanding an extensive view. It became the property of Augustus, and was the residence of Octavia after the death of Antony. It was also the scene of the death of her son, the young Marcellus, poisoned probably by Livia the third wife of Augustus, in order to secure the succession to her son Tiberius, although, at the time, his premature death was attributed to the injudicious use of a cold bath prescribed by Musa, the physician of his uncle

Augustus. It was here also that Virgil recited his memorable lines, the *Tu Marcellus eris*, which have invested the memory of the young prince with immortal interest.

Cento Camerelle, formerly called the *Carceri di Nerone*, an extensive subterranean building of reticulated masonry, near the sea, the use of which has not been satisfactorily determined. It consists of a number of vaulted chambers, separated by pilasters, which, from their intricacy, have sometimes been called the *Labyrinth*. The two largest pilasters at the end are built obliquely on one side, the object of which it is difficult to comprehend. Behind them is a stair leading to the ground-floor, which consists of long narrow passages in the form of the letter H, with the intersecting line prolonged on one side. Some calcareous deposits on the walls once suggested the idea that they were reservoirs for water; but as numerous fragments of marble pavement have been found in the ground above, the recent antiquaries are disposed to regard them as the cellars or subtructions of Caesar's villa.

Piscina Mirabilis, on the summit of the hill between the Bay of Baoli and the Mare Morto, and about half-a-mile distant from the Mercato di Sabato. This is a Roman reservoir, excavated beneath the surface of the hill, for the preservation of the water brought by the Julian aqueduct, which we have so often had occasion to mention, from Serino in the Principato Ultra, a distance of about 50 miles. It is in every respect worthy of imperial Rome, of which, indeed, the best proof is its marvellous state of preservation, firm and massive as on the day when it first supplied water to the Roman fleet nearly nineteen centuries ago, and showing no sign of decay after having outlived temples, palaces, and villas, of which all but the names have disappeared. It is 220 feet long and 83 feet broad, with a vaulted roof of massive masonry, supported by 48 large cruciform pilasters, arranged in regular lines of 12 each, and forming five distinct compartments. It is entered at the two

extremities by stairs of 40 steps each, one of which has been repaired and made accessible. At the foot of this stair is an inclined causeway leading to the bottom. In the middle of the piscina is a depression, or sink, extending nearly from wall to wall, for collecting the sediment of the water. The roof is perforated by thirteen square apertures, which probably served the double purpose of lighting and ventilating the interior, and of affording the means of drawing up the water. The walls are covered with a thick calcareous deposit, which in many places has formed regular stalactites. It is remarkable that a work of so much labour and ingenuity has not been mentioned by the Roman writers. We are, therefore, left entirely in doubt as to the period of its construction. Some have supposed that it was first erected by Lucullus, for supplying his villa with rainwater, and that after the construction of the Julian aqueduct it was used for watering the fleet. Winckelmann regarded it as the work of Agrippa; in which case it must have been anterior to the formation of the Portus Julius, for we cannot suppose that he would have placed so important a work on this distant hill, when he could have supplied the fleet by intercepting the aqueduct itself within a short distance of his new port.

Villa of Cornelia.—On the narrow tongue of tufa called the Punta de' Penati, which formed the northern point of the "Miseni Portus" of Augustus, are the ruins which mark the site of the Villa of Cornelia, the celebrated daughter of Scipio Africanus and the mother of the Gracchi, who esteemed it a higher dignity to be the wife of a Roman citizen than to share the throne of a king. It had previously been the Villa of Marius, whose heirs sold it to her for 75,000 denarii (2422*l.*). She retired to it in her old age, to die, like her father, in voluntary exile. At her death, the villa was purchased by Lucullus, who had another villa on the hill of Misenum, which we shall describe hereafter. The Punta de' Penati was perforated by Augustus, or more

probably by Agrippa, with two tunnels extending below the level of the sea, in order to create a current, and so prevent any accumulation of silt or sand at the mouth of the port. The entrance was protected by an open mole which rested on five piers, after the manner of that of Pozzuoli, and was thrown out from the Punta di Miseno opposite the Punta de' Penati, the entrance being between the latter point and the last of these piers. Three piers may still be seen under water on the Misenum side of the strait.

MISENUM.

Mare Morto. — The Port of Misenum, of which we have just described the entrance, was constructed by Augustus, on the plans of his son-in-law Agrippa, who was the author of all the great engineering works of his reign. It was designed to be the station of the Roman fleet in the Southern Sea, as Ravenna was that in the Northern. It consisted of a triple basin, the first and second of which were separated by the point of land on the Misenum shore, called the Forno, which, like the Punta de' Penati, is perforated by tunnels for the passage of the currents; the third or inner basin is that which is now known as the Mare Morto. This basin is the crater of an extinct volcano, the walls of which may be traced in the promontory of Misenum, the Monte di Procida, and the Monti Selvatici, on which Baoli is situated. It is now separated from the outer basins by a causeway of comparatively recent construction, which has supplanted the bridge thrown across the strait by Flavius Marianus, the prefect, in the reign of Antoninus Pius. This unscientific contrivance, which is supposed to have had its origin in a desire to convert the inner basin into a fish-pond, has destroyed the harbour by causing it to shallow, and has reduced the basin itself to a mere marsh, under the appropriate name of the Mare Morto. It was in the Miseni Portus that the memorable conference took place between Augustus, Antony, and the younger Pompey, of which Plutarch

has given so interesting a record. He tells us that when the two triumvirs went unarmed on board Pompey's ship to arrange the partition of the empire, Menas, the admiral of the fleet, asked Pompey if he should cut the cables and make him master, "not only of Sardinia and Sicily, but of the whole Roman empire." "You should have done it, Menas," was the answer of the son of Pompey the Great, "without asking me. Let us now be content with our present fortune, for I know not what it is to violate my pledged word." The port continued to be the principal arsenal of Rome down to the time of Titus, when the admiral of the fleet was Pliny the naturalist, whose love of science, as we have elsewhere mentioned, made him the most illustrious victim of the first eruption of Vesuvius. (Page 222.)

MISENUM. — Crossing the causeway which separates the present harbour of Miseno from the Mare Morto, we have now to examine the antiquities of the lofty promontory which forms the western boundary of the Gulf of Naples, and whose pyramidal form makes it so conspicuous an object from all parts of its eastern shore. Of the promontory itself, which we have already mentioned as having formed part of the wall of a vast crater of which the Mare Morto was the centre, it is sufficient to say that it still justifies the prophecy of Virgil, in the well known passage which describes it as the burial place of the trumpeter of Hector and Æneas : —

"At pius Æneas ingenti mole sepulcrum
Imponit, suaque arma viro, remumque, tubamque
Monte sub aereo, qui nunc Misenus ab illo
Dicitur, æternumque tenet per sæcula nomen."
Æn. vi. 232.

The city of Misenum, the ancient rival of Baïæ, although made a Roman colony by Augustus, must necessarily have been very small. The narrow limits of the ground, and the patrician villas which are known to have occupied a considerable portion of the surface, must have been an effectual bar to any considerable extension. It is therefore probable that in

Roman times the city was occupied chiefly by the officers of the fleet, and consisted of the stores and the other usual establishments of a naval arsenal. The little village of Miseno probably occupies the site of the naval suburb, and the considerable ruins which are still visible at the Torre di Cappella appear to mark the situation of the principal edifices of the city. It appears from ecclesiastical records to have been tolerably perfect as late as the 9th century, when it was the seat of a bishopric in connection with Cumæ; but in 836 it was sacked by the Lombards, and in 890 was utterly destroyed by the Saracens, who carried off nearly all its inhabitants into captivity, and left scarcely one stone standing on another. The first of the existing ruins is

The *Theatre*, near the little point of land called the Forno, which, as we have already said, divided the first from the second basin of the port. Of this building the greater part is buried beneath the soil, the only portions now visible being the corridor and the subterranean passage which communicated with the port, in order, it is supposed, to give the sailors of the fleet an easy access to the interior.

The *Villa of Lucullus*, of which the ruins are still visible on the higher ground, is described by Phædrus as occupying so commanding a position on the promontory that it enjoyed a view of both seas:—

“Quæ monte summo posita Luculli manu
Prospexit Siculum, et prospicit Tuscum mare.”

It became subsequently the “*Villa Misensis*” of Tiberius, who died within its walls, suffocated by Macro the captain of his prætorians, at the suggestion, it is believed, of his grandson and successor Caligula. The villa was afterwards the property and residence of Nero.

The *Grotta Trachonara*, in the side of the promontory which faces the island of Procida, is a long subterranean and intricate passage, with a vaulted roof resting on 12 pilasters, and containing five galleries. It is supposed to

derive its name from the word *τραχών*, a subterranean place or water passage; but the object of its construction has not been satisfactorily determined. By some it is supposed to be a portion of the aqueduct begun by Nero for the purpose of conveying the mineral waters of Baia to his villa, and described by Suetonius as “*inchoatam piscinam a Miseno ad Avernum lacum connectam, quo quicquid totis Baiis calidarum esset committeretur.*” By others it is supposed to have been a magazine for the fleet. In one part of it, at the foot of the hill, is a copious stream of sweet water, supposed to come from some subterranean aqueduct, or to have been connected with the Temple of the Nymphs which Domitian is recorded as having erected in its neighbourhood. On the extremity of the promontory is a lighthouse recently erected by the present King.

The *Miliscola*.—The long narrow strip of beach, which connects the promontory with the Monte di Procida, and separates the Mare Morto from the sea, still bears, in an abbreviated form, the ancient name of *Militis Schola*, the parade ground of the soldiers and marines of the Roman fleet, as we know from an inscription found upon the spot and now preserved in the Museo Borbonico. The beach is now used as the place of embarkation for Ischia by those who prefer the short passage across the channel called the Canale di Procida, to the voyage from Naples.

The *Monte di Procida*, at the extremity of this beach is a noble headland of tufa, covered with the ruins of Roman villas, and clothed with vineyards which produce a delicious white wine, known as the “*Capo di Miseno.*” Some of the old Roman tombs on the western bank of the Mare Morto are used as the cellars for this vintage. The extreme point of the headland on the south-west jutting out into the channel, is called the Punta di Fumo. Off the western point of the promontory, which forms the eastern boundary of the Bay of Gaeta, is the rock called S. Martino.

The *Elysian Fields*. — The flat country lying between the Mare Morto and the Lago del Fusaro, bounded on the north-east by the Monte Selvaticchi, and on the south-west by the Monte di Procida, is the spot with which the antiquaries have indentified the *Amplum Elysium* of the 6th *Æneid*, or as Homer describes it, the

Ἠλύσιον πεδῖον καὶ πύργατα γαίης
ὅθι ξανθὸς Ῥαδάμανθους.
Τῇ περ ρηϊστῇ βιοτῇ τίλει ἀνθρώποισιν.
Οὐ νικτὸς, οὔτ' ἄρ' χυμῶν, πάλιν οὔτι ποτ' ὄμβρος,
Ἀλλ' αἰεὶ Ζεφύρου λυγρὸν ἴοντος ἄγτας.
Ὡπτιανὸς ἀνέστη, ἀναψύχων ἀνθρώπους.

It is now a richly cultivated plain, covered with vineyards and gardens. In the neighbourhood of the port, as well as along the line of the ancient road which traversed the plain from Cumæ to Misenum (the termination of the Via Domitiana), are the remains of numerous tombs of the Roman period, some of which are proved by the inscriptions to be those of the sailors of the fleet. Many of them still retain their stucco ornaments. The inscriptions afford a curious insight into the constitution of the Roman navy, and prove that Rome derived her seamen from the most distant provinces of her vast empire. Some of the names which they record are Egyptian, some Greek, and some Pannonian. The names of the ships are also given, and we may almost fancy ourselves strolling through a modern cemetery of the British navy at Malta, as we read the names of "the Rhine," "the Danube," "the Fortune," "the Concord," "the Castor and Pollux," "the Neptune," and "the Vesta."

The *Lake of Fusaro*, at the western extremity of the Mare Morto, lying along the shore of the Bay of Gaeta, is the *Lacus Acherusius* of the Latin poets. It is supposed to have been the port of Cumæ; and the numerous remains of massive buildings, villas, and tombs which are still visible in its neighbourhood, give great probability to the idea. At its southern extremity is a canal of Roman construction communicating with the sea,

now known as the *Foce del Fusaro*, and beyond it is a smaller basin called the *Acqua Morta*. The lake is now famous for its oysters, which are much larger and more highly flavoured than those found in the Bay of Naples. In the middle of the lake is a Casino, built by Ferdinand I., where the traveller may have an opportunity of testing their merits on the spot. The lake, like all the others of this district, is the crater of an extinct volcano, which, in 1838, gave proof of the fact by emitting such quantities of mephitic gases that the oysters were destroyed by them. The tombs in the neighbourhood have contributed some very interesting objects to the Museum at Naples, including specimens of gold jewellery, coins, glass vessels, and trinkets of various kinds. In one which was opened a few years since, bearing the name of Julia Procula, the skeleton was found entire, with massive gold ear-rings and other precious objects of personal ornament.

Villa of Servilius Vatia. — The Torre di Gaveta, on the point of land which runs into the Bay of Gaeta, on the northern side of the canal called the Foce del Fusaro, is supposed to mark the site of this villa. Seneca tells us that it was situated on the hills above the road between Cumæ and Misenum, in a position which commanded the Acherusian Lake, which lay near it. Vatia secluded himself in this spot to escape the perils which beset public life in Rome during the reign of Nero. "I never passed this villa," says Seneca, during Vatia's lifetime, "without saying 'Here Vatia lies buried.'" And yet there were others, who, when they heard of some new tyranny on the part of the emperor, or of some fresh act of subserviency or baseness on the part of the senate, would exclaim "You only, Vatia, know how to live," *O Vatia, solus scis vivere*. The villa itself was celebrated for its caves and fishponds. The ruins which remain are sufficient to attest the magnificence of its proportions, and the tranquil beauty of its site.

Cumæan Villa of Cicero. — On the

hills between the Lago del Fusaro and Avernus, and between the Arco Felice and Baïæ, at a spot called Scalandrone, are some ruined arches which are supposed to mark the site of the Villa Cumana, so often mentioned in the Letters to Atticus. It was in this villa that Hirtius and Pansa presented to Cicero the "young Octavius," on his arrival from the school in Macedonia, which he had hastily quitted on the assassination of Cæsar, to see what fortunes might be in store for him at Rome. His mother Accia, Cæsar's niece, was living with her second husband, Lucius Philippus, in a neighbouring villa, to which the future emperor, then in his nineteenth year, was conducted by Balbus who had met him on his landing at Naples. Cicero, in describing the arrival of "the boy," as he calls him in a letter to Atticus, says he was "entirely devoted" to him (*mihi totus deditus*). In a subsequent letter he tells the same friend that the stepfather of Octavius "thinks he is not to be trusted" — words which seem prophetic, when it is remembered that Cicero was the first and most illustrious victim whose name Augustus was persuaded by Antony to place on the proscription of the triumvirate.

The *Villas of Seneca and Varro*, which were situated near Cicero's villa, as we know from the descriptions which these writers have left to us, have entirely disappeared; and no ruins now exist with which even their names can be connected.

CUMÆ.

The road from the Lago del Fusaro to Cumæ traverses the Via Domitiana, already mentioned as the great Roman road to Baïæ and Misenum. At the southern angle of the city walls it is joined by another Roman road, the Via Cumana, by which Cumæ was connected with Puteoli and Neapolis. This road passes along the crest of hills which form the northern margin of the Lake of Avernus; it enters Cumæ by the ancient gateway called the Arco Felice. It is the direct road to the

city when it is visited from Naples and Pozzuoli.

CUMÆ is situated between Avernus and the eastern shore of the Bay of Gaeta, and between the Lago del Fusaro and the Lago di Licola. It occupies the summit of an isolated hill of trachytic tufa, which rises on the north and west by a precipitous escarpment above the long line of level shore which extends northwards from the Monte di Procida to the Volturno. This hill and the range of which it forms a part are the "sea-girt cliffs" of Pindar,—

Τὰ δ' ὄριε Κόμας Ἀλιερίης ὄχθαι.
Pyth. E. 4.

So far as the walls have been traced, the form of the city appears to have been very nearly that of an equilateral triangle. Its remote antiquity is proved, not only by its Phœnician name, which has already been mentioned as illustrative of its position, but by the concurrent testimony of the geographers and historians of the Augustan age, whose descriptions prove that it was one of the first, if not the very first settlement of the earliest Pelasgic colonisation. Strabo describes it as the most ancient of all the Italian and Sicilian cities. Dionysius of Halicarnassus says that it was celebrated throughout Italy for its riches, power, and possessions; and Livy records its impregnable position by sea and land. It would be a tedious as well as difficult task to attempt to reconcile the contradictory accounts of the Roman writers respecting its origin. These accounts do not go back beyond the traditions of the Greek immigration; but the remark of Strabo, that the Eubœan colony drove out the Oscans or Opiei, whom they found in possession of the site, proves a prior occupation, which we now know, from the evidence of the name, to have been originally Phœnician, and therefore to have been about 14 centuries anterior to the Christian era. The Greek colonists are said by the Roman historians to have emigrated from Chalcis in Eubœa under Hippocles and Megasthenes. All the accounts agree in

stating that they settled first at Ischia; and on comparing the passage in which Strabo mentions their settlement in that island with that in which he describes their occupation of Cumæ, it appears that the colony was composed partly of Greeks from Chalcis under Megasthenes, and partly of Asiatic Greeks from Erythræ in Lydia under Hippocles. These races appear to have quarrelled soon after they settled at Ischia, upon which the Chalcidican party left the island in possession of the Erythræans, removed to the mainland, and settled at Cumæ, where they were joined subsequently by their former colleagues, who were driven from Ischia by the earthquakes. This reunited colony, or their successors, gave the city the name of Cumæ in *Opicis* to distinguish it from the cities of the same name in Eubœa and Æolia. It has been the subject of many learned dissertations whether the Greeks arrived before or after the fall of Troy (B.C. 1184). Into these discussions it would be out of place to enter in the present work; but we may remark that the tradition which makes the Cumæan Sibyl predict the Trojan war obviously suggests either that she was the priestess of Apollo in the Phœnician city before the arrival of the Greeks, or that their arrival took place before the year B.C. 1174, which the Arundelian marbles give as the date of the commencement of the siege. The wealth and possessions of the city, of which Dionysius speaks in the passage we have quoted, may be inferred from the fact that its territory included both Puteoli and Misenum, that the Gulf of Puteoli was called the "Sinus Cumanus," that the shore of the Bay of Gaeta was called the "Littus Chalcidicum," that the hills of the district were called the "Colles Euboicæ," and that Naples and other Phœnician cities in the South of Italy, and even Zancle or Messina in Sicily, were reinforced by Cumæan colonies. We shall not enter into the history of Aristodemus, the successful general of Cumæ, who rose to power in a popular revolution caused by the oppression of

an aristocratic government; nor shall we discuss the question whether the city was freed from his tyranny by the valour of Xenocrita, whom Plutarch has commemorated as one of the first examples of female heroism. Our space, also, will not permit us to examine the proofs of the importance of Cumæ as the great commercial city of Italy while Rome was still governed by her kings. We can only briefly record that it was the scene of the exile and death of Tarquinius Superbus, who here purchased of the Sibyl, for the price she had asked for nine, the three Sibylline books which the Romans cherished for so many ages in the Capitol, and consulted with so much solemnity. He died here, according to Livy, B.C. 509. In the year 474 B.C. the Cumæans were at war with the Etruscans, who, with the assistance of their Umbrian allies, besieged the city by sea and land. The Cumæans obtained the aid of Hiero of Syracuse, who strengthened their fleet by a squadron of triremes. The hostile armaments met in the Gulf of Puteoli, where, after a long and sanguinary battle, the Etruscan fleet was so utterly defeated that, as Diodorus assures us, the power of Tuscany at sea was almost annihilated by its results. This naval victory is immortalised by Pindar in one of the finest passages of the first Pythian Ode: —

Λίσσομαι, νῆσον, Κρονίαν, ἄμεινον
 "Ὅρα κατ' ὅπλον ἰ Φοί-
 νη, ἡ Τυρσηνῶν τ' ἀλλαντὸς ἰχθ,
 Ναυσίστοτον ὕκειν ἰδὼν,
 Τὰν περὶ Κύμας.

The same success did not attend the arms of Cumæ when it was besieged by the Campanians of Capua B.C. 427, or 421 as Livy has recorded it. In this instance the Capuans made themselves masters of the city, and were so well pleased with their conquest that they settled here in large numbers, producing that singular mixture of Greek and Campanian customs which Velleius Paterculus has commemorated in the expression *Cumanos Osa mutavit vicinia*. When Capua fell under the power of Rome, Cumæ, like her

conqueror, soon became subject to the same authority. In the following century, the city was attacked and taken by the Samnites, but was consoled for this disaster by being raised to the rank of a Roman municipium, a.c. 337. In the second Punic War, a century later, it was attacked by Hannibal, and was successfully defended by Sempronius Tiberius Gracchus, who, when betrayed and killed in a subsequent engagement, was honoured by the Carthaginian general with a splendid military funeral. The city became a prefecture a.c. 210, and was made a Roman colony by Augustus. In spite, however, of this distinction, it appears to have declined rapidly under the Empire, chiefly from its inability to rival the greater attractions of Baïæ and Puteoli. Athenæus tells us that in his time it had attained great celebrity in arts and manufactures, and especially in those of painted vases and silks; but, notwithstanding this commercial activity, it had become so unfashionable in the reign of Nero, that when Umbricius the poet resolved to retire from Rome to console himself in a country solitude for the lack of patronage he had experienced in the capital, Juvenal congratulated his friend that he was about to give one more citizen to the Sibyl by fixing his residence in the *vacuæ Cumæ* — a place, he says, where one could sleep peacefully in bed without apprehensions of falling houses or nightly fires: —

“ Quamvis digressu veteris confusus am’ci,
Laudo tamen vacuis quod sedem figere Cumis
Destinet, atque unum civem donare Sibyllæ.”
Sat. iii. 1.

In the same reign it was the scene of the voluntary death of Petronius Arbiter, who appropriately closed his licentious life in a city which he had made the witness of the Feast of Trimalcion. Virgil describes Cumæ as the place where Æneas first landed on Italian soil, and where he had his first interview with the Sibyl, Deiphobe, the priestess of the temple which had been erected by Dædalus to Apollo, on the “Arx” or Acropolis from

whose rocky caverns she pronounced the oracles of the god: —

“ Sic fatur lacrymans, classique immittit habenas;
Et tandem Euboicis Cumarum allabitur oris.
Obvertunt pelago proras: tum dente tenaci
Anchora fundabat naves, et littora curvæ
Prætexunt puppes: juvenum manus emicat
ardens
Littus in Hesperium: quærit pars semina
flammarum
Abstrusa in venis silicis; pars densa ferarum
Tecta rapit silvas, inventaque flumina mon-
strat.
At pius Æneas arces, quibus altus Apollo
Præsidet, horrendæque procul secreta Sibyllæ,
Antrum immane, petit: magnam cul mentem
animumque
Delius inspirat vates, aperitque futura.
Jam subeunt Triviæ lucos, atque aurea tecta.”
Æn. vi. 1.

After the fall of the Roman empire, Cumæ was occupied by Totila, who is described as having built a citadel on the Acropolis, over the cave of the Sibyl; or, as we should now say with more correctness, repaired and raised the walls which the Romans had built on those of Pelasgic times. Teias was elected king of the Goths within its walls; and after his defeat and death in the great battle of the Sarno, his followers, headed by his brother Aligern, threw themselves into the citadel, and gallantly sustained a siege of upwards of twelve months by the victorious army of Justinian. Narses, unable to reduce the castle by ordinary means, filled the Sibyl’s Cave with combustible materials, and destroyed its roof by fire. He thus succeeded in penetrating to the centre of the fortress, which he reduced to ruin. In the 8th century, Romoaldo, Duke of Beneventum, made himself master of the city. In the 9th it was sacked and burnt by the Saracens. In the 13th it had become a nest of pirates who infested the seas and coasts of Southern Italy, and converted the numerous *cunicoli* and tunnels in the tufa hills into receptacles for their spoils. In 1207 the citizens of Naples and Aversa fitted out an expedition against these pirates and robbers, under the command of Gotifredo di Montefusco, who expelled them from the site, closed up the principal tunnels, and

razed what then remained of the ancient city to the ground.

The *Citadel*, celebrated for its extensive view, reaching in fine weather as far as Gaeta and Ponza, occupies the peak of a volcanic cone, of which all the sides have broken down except that on the south, by which we now ascend to it. Some idea may be formed of the ability of this Pelasgic fortress to offer so long a resistance to the army of Narses, when we state that it was a massive and imposing ruin at the commencement of the present century, when it was destroyed by the proprietor for the sake of its materials. Its walls then presented a very instructive evidence of the history of the city in the works of its successive occupants. In the lower part were seen the enormous masses which characterise the Pelasgic masonry. Above them were seen the reparations and additions of the Romans in reticulated work; and the whole was surmounted by the ruder and more hurried constructions of the Goths. The foundations of these walls may still be traced through their whole extent, with the situation of the only doorway which gave access to the fortress.

The *Sibyl's Cave*.—The hill of the Acropolis is perforated in all directions with caves and passages excavated in the tufa, many of which it would now be dangerous, and perhaps impossible thoroughly to explore. In one part three caves are visible, one over the other. One of these has several lateral apertures and numerous subterranean passages, in which the local antiquaries have recognised the "hundred mouths" of the 6th *Æneid*:—

".... Teucros vocat alta in templa sacerdos:
Excisum Euboicæ latus ingens rupis in antrum,
Quò lati ducunt aditus centum, ostia centum,
Unde ruunt totidem voces, responsa Sibyllæ."

Æn. vi. 41.

The principal entrance is in the side of the hill facing the sea; but the passages to which it leads are mostly filled with earth and stones. At the commencement of the present century, Paolini, accompanied by an English traveller, minutely examined one of the largest passages, and found that it led

into a vast dark cave in the direction of the Lake of Fusaro; but it was too dangerous to explore it further. It was considered by that accurate observer to be the tunnel mentioned by Strabo as leading from Cumæ to Avernus. In the Parenetic orations of Justin Martyr (*Oratio ad Græcos*) is a remarkable passage describing his visit to Cumæ and to the scene of the Sibyl's prophecies. He says: "Being at Cumæ, we saw a large basilica dug out of the rock, where they said the Sibyl had pronounced her oracles. It had in the middle three large basins, also hollowed out of the rock, which had served for the lustrations of the Sibyl, who afterwards retired into the innermost part of the basilica (ἐνδότερον τῆς βασιλικῆς οἴκον), and there gave her predictions of futurity from an elevated throne." This passage, written in the reign of Antoninus Pius, about the year 150, has sometimes been supposed to indicate the Temple of Apollo; but as that temple stood on the lofty peak in the middle of the citadel, towering over the whole city, it is clear that the site did not afford space for any edifice to which the term basilica could have been applied. It is more probable that it was a temple on the side of the hill, adjacent to the cave which Narses destroyed in order to get access to the citadel.

Tomb of the Sibyl.—Another proof of the late period at which the traditions of the Sibyl lingered upon the spot is found in another passage of the same oration of Justin Martyr, in which he describes a round cinerary urn, worked in brass (φακόν τινα ἐκ χαλκοῦ κατασκευασμένον), in which they said the ashes of the Sibyl were preserved. Pausanias, who was a contemporary of Justin Martyr, says that the Cumæans showed as the Sibyl's tomb a small stone urn, λίθινον ὑδρίαν οὐ μεγάλην. These statements are sufficient to prove the existence of the tradition respecting the tomb in the 2d century of our era; but that it was nothing more than a tradition may be inferred from the fact that none of the Roman

writers, who are generally so accurate in their topography of this district, make any mention of such a monument. In modern times, a ruined house near the Temple of the Giant has been shown to travellers as the tomb, and evidently upon no better authority than that which identified the vases shown to the two Greek orators.

Temples and Amphitheatre. — The *Temple of Apollo*, which we have already mentioned as occupying the highest peak of the *Aeropolis*, still presents some fragments to mark its site. The most important of these are a portion of a fluted column and a single capital, both in the oldest style of Doric architecture. The position of the temple must have made it a grand and conspicuous object from all parts of the coast and Gulf of Gaeta. Among the confused and scattered ruins now visible within the line of the city walls, the two Temples and the Amphitheatre, formerly called the Circus, are the most remarkable; but even these have suffered so much from depredations and neglect, that they are interesting chiefly on account of their associations. The *Temple of the Giant* (*Tempio del Gigante*), of which the square vaulted cella was the most conspicuous monument of the city down to the close of the last century, has been almost entirely destroyed, the greater part of what we now see being a modern restoration. The colossal sitting statue of Jupiter Stator in the Museo Borbonico was found in the cella, and the same collection contains numerous fragments of architecture and statuary which have been found in other parts of the site. The *Temple of Serapis*, discovered in 1839, is a Roman ruin of imperial times, remarkable chiefly for the objects found in it, among which were some Egyptian statues of colossal size. The *Temple of Augustus*, discovered in 1606 by Cardinal Acquaviva, Archbishop of Naples, who obtained many statues from its ruins, is supposed to have been destroyed for the sake of the materials; not even the site is now remembered. The *Temple of Diana*, discovered in

1852 by the Prince of Syracuse, on the site of what is supposed to have been the Forum, has been entirely dismantled. It was upwards of 100 feet in length, with a semi-circular end; the columns of the portico were of cipollino, of the Corinthian order, and, like the cornices, were remarkable for their high finish and beautiful workmanship. A statue of Diana with her dogs, and a Latin inscription recording the erection of the Temple at the cost of Lucceius, were found among the ruins. There would have been no difficulty in restoring the Temple, but the Prince removed the columns and sculptures to Naples as soon as they were excavated. The *Amphitheatre* is now covered with earth and trees, to which it doubtless owes its preservation. It is an oval building, surrounded externally by a colonnade between the outer and inner walls; in the interior are the remains of 21 rows of seats leading down to the arena.

The *Arco Felice*, the only existing gateway of the city, is situated in a deep cutting in the tufa hills on the eastern side, on the road from Puteoli to Cumæ. It is a massive brick structure, 60 feet high to the summit, and is pierced by a single arch 18 feet in breadth. The walls, of which we see the angles at the side of the gateway, are also of brick. On each side of the arch are three niches, two above, and one of a larger size in the basement of each front. Above are the remains of a channel supposed to be that of an aqueduct which was carried over it. The arch also served as a bridge uniting the two heights which were separated by the formation of the road. On either side of this road, which still retains many traces of its ancient pavement, are the remains of tombs, in many of which, when first opened, were found sarcophagi and stucco ornaments of great richness and beauty. Near the gateway, in the hill which forms the southern wall of the long straight road, is a tunnel called the *Grotta di Pietro della Pace*, from a Spaniard of that name whom the Viceroy, Don John of Aragon, allowed to explore it at the beginning

of the 16th century. It was once supposed to lead to Avernus; but it is now with more probability considered to be the tunnel which communicated between the Forest of Hamæ and the Temple of Apollo.

The *Necropolis* of Cumæ is by far the most interesting cemetery which has yet been discovered in Southern Italy, and we may perhaps venture to assert that there is no other in Europe of such historical importance as illustrating the habits of successive races and the distinct epochs of ancient colonisation. The tombs were constructed one over the other, forming as it were three several stories, each being the work of a different age. The first or lowest are Phœnician, the second Pelasgic, the third Italo-Greek; and in the earth which covers and surrounds all these, are the cinerary urns of the Romans. The Phœnician tombs were excavated simply in the earth. When first opened they were found still to contain skeletons, which fell to dust on exposure to the atmosphere. At the head and feet were vases of an Egyptian character, rings and fibulæ of bronze, scarabæi, glass beads, and fragments of burnt wood. The Pelasgic tombs, which were built upon them, were formed of four large slabs of tufa or piperno, covered in most instances with three flat stones; but some have been found with sloping roofs, the stones meeting in the middle and giving the tomb the appearance of a small house. Some of these sepulchral chambers contained two skeletons, but generally they contained only one; with black painted vases of an archaic character, and occasionally vases with black figures on a yellow ground, in which we trace Pelasgic art to its Egyptian origin. The Italo-Greek tombs, which formed the third story, and were evidently the work of the Cumæans when they had become an important element in the great Italian family, were of the same character as those of their ancestors, but were distinguished from them by the superior manufacture and greater elegance of the vases, by the richness of the funeral furniture, and

by the use of gold and silver instead of bronze in the personal ornaments, thus confirming the statement of their own poetic historian, Hyperochus, as we read in Athenæus, that "the (Cumæan) citizens wore embroidered robes and much gold in their dresses, and never went beyond the walls of the city but in a coach drawn by two horses." In the earth of the Necropolis were found the urns and vases containing the ashes of the Romans. Many of these vases showed by their style and manufacture that they had been removed from the more ancient tombs and appropriated by the Romans to their own use; indeed the tombs themselves afforded ample evidence of this fact, for many of them bore marks of having been plundered. From these details it will be seen that the Necropolis contains at least 17 centuries of monuments, commencing with the Phœnician emigration which the most learned orientalists date from the time of Joshua, or about 1400 years before our era, and coming down to the time of Constantine, and possibly to the fall of the Roman Empire. The first excavations were made about 100 years ago, in the reign of Carlo Borbone, when the numerous sepulchral objects now in the Museo Borbonico were discovered. Camillo Paderni, then the keeper of the Museum, communicated an account of these researches to the Royal Society in 1755, a few weeks after they were completed. He describes the first tomb opened as that of the Papiria family, and states that there were three skeletons on the floor, each inclosed in an oblong case or coffin, formed of four slabs of piperno. One of the skeletons was covered with a cloth of asbestos, with the remains of a robe embroidered with gold, the threads of which were perfect, and with fragments of paper or papyrus, one side of which was covered with red lead, the other black. Among the other objects found in the tomb were a metal mirror, three tesserae or dice, an iron lectisternium or pulvinar with ivory ornaments, two heads of horses of the same material, several

lachrymatories of earthenware, two of oriental alabaster of exquisite workmanship, and numerous pieces of the confection of myrrh and spices which was placed on dead bodies by the Greeks. Under one of the skeletons was a padlock through which three iron strigils were passed. Adjoining this tomb was another for the freedmen of the same family. It differed from that chiefly in the urns, which contained the bones and ashes, being of common black earthenware; the dice, mirrors, strigils and fibulæ were like those in the principal tomb. Two glasses, resembling our modern wine glasses, were found, one of which still contained a liquor resembling red wine in colour, the other a liquor more limpid than white wine but without any smell. Two earthen lamps were also found in it which still rank among the most beautiful objects of their class in the Museum. Another tomb contained a small earthen urn with its cover, and a small glass urn of very elegant form, containing the ashes of a child, whose toys were found near it. Among them were two miniature water jugs such as are now seen in the dolls' houses of children, two glazed mugs with handles equally small, and a water vessel in the form of a recumbent ox with a handle on one side of the body. In the same tomb was found a monstrous priapus of red earth with wings. In the excavations of recent years, another tomb in the form of a tower has been opened which contained nothing but the bones of a child and its toys, including a quantity of glass marbles, a child's fountain, two figures of cocks, a panther, a goat, &c. In other tombs of the same period, an immense number of valuable objects have been discovered, such as necklaces of gold beads and of terra cotta gilt, gold rings with intaglios, gold astragali, cloth of gold, silver fibulæ, circular mirrors or specchj of silver, vessels of blue glass, some exquisite vases of black ware, lamps of elegant forms, painted hydriæ, balsamatories, ointment pots, strigils, tesserae, &c. One of the necklaces contained 34

S. Ital.

gold beads with a clasp of rams' heads, and a pendent representing a crowned bust of some deity wearing a necklace and earrings of gold olives. This fruit seems to have been in peculiar favour as an ornament, for one of the necklaces of terra cotta represented a string of olives gilt. In another tomb was found the beautiful suit of Greek armour which has passed from the collection of the Count di Milano into that of the Tower of London. In others recently excavated by the Prince of Syracuse numerous vases in terra cotta and glass, cinerary urns, and skeletons were found; in two instances, artificial heads made of a composition in which wax was a principal ingredient, were found lying by the side of the skeletons. One of these heads had glass eyes. The features, which were those of young men, were so perfectly defined as to give probability to the conjecture of the Neapolitan antiquaries that the heads were formed from casts taken after death. Near the Lago di Licola, a Greek tomb has been excavated which contained stucco bas-reliefs of the Cumæan skeletons, the Judgment of Minos, and the Delights of Elysium.

The *Forest of Hamæ*, the "Triviæ Lucus" of Virgil, is identified with a wood about 8 miles north of Cumæ and about midway between the city and Liternum. Livy mentions it as celebrated for its nocturnal sacrifices, and for the treachery and subsequent massacre of the Campanians, who endeavoured to gain possession of Cumæ under the pretence of attending the solemnities of this sacred grove.

LITERNUM.

The road from Cumæ to Liternum (6 miles), as we have already stated, is the Via Domitiana which branched off from the Appian at Sinuessa, and traversed the flat coast which lies along the east of the Bay of Gaeta, on its way to Cumæ, Baiæ, and Misenum. It is bordered by tombs for a short distance after leaving the city, and in one place are the remains of a hemicycle, with seats, which was formerly decorated with paintings of Europa and the Bull,

the Nereids riding on Sea-horses, and other familiar subjects. The ancient pavement, composed of massive blocks of piperno, is still perfect in many parts.

The *Lago di Licola*, which the road passes soon after it leaves Cumæ, is not mentioned by any ancient writer; but there is no doubt that it is the canal begun by Nero for the purpose of connecting Avernus with the Tiber at Ostia, and abandoned, on account of the expense, as soon as this portion was completed. We have mentioned in our account of Avernus that this project would have effectually drained the Pontine Marshes; but so vast and impracticable was it considered at the time that it induced Tacitus to describe its author as the *incredibilium cupitor*. For years the lake has been one of the prolific sources of the malaria which afflicts this coast in the summer and autumn; but extensive works have recently been in progress for draining the whole of the marshy tract, which extends as far north as Mondragone. The forests around Licola were the royal chase of Frederick II.. The mountain on the right, called Monte Gaudo, is the western extremity of a ridge of hills which form a vast semicircle round the craters of the Phlegræan Fields. The Camaldoli is built on the eastern arm of the semicircle, and the ridge of the Capodimonte is a prolongation of it. Monte Gaudo is the mountain celebrated by Pliny for its intoxicating water.

The city of LITERNUM, a name imperishably associated with that of Scipio Africanus, is now represented by the fishing village of *Patria*, situated near the bridge by which the Domitian Way crossed the canal connecting the ancient port, now called the *Lago di Patria*, with the sea. Liternum, as its name implies, was of Phœnician origin; but we know very little of its subsequent history. About two centuries before our era it was occupied by a Roman colony, planted here during the consulate of Scipio Africanus and T. Sempronius Longus. This colony was subsequently increased by Augustus, in whose reign Agrippa enlarged and

restored the port and its canal, now converted into a marshy lake by the accumulation of sand, and by the change which has taken place in the relative level of sea and land. The city was entirely destroyed by Genseric in the year 455, and not a trace now remains of its ancient greatness. Scipio Africanus had a villa in the city or its suburbs, to which he retired when the malevolence of his countrymen and the envy of the Senate accused him of extortion in the war against Antiochus, king of Syria. Here he died in voluntary exile, a. c. 184. Valerius Maximus tells us that in his dying moments, in the bitterness of his heart at the ingratitude of his countrymen, he composed the celebrated epitaph which he ordered to be inscribed upon his tomb, *INGRATA PATRIA, NE OSSA QUIDEM MEA HABES*. After his death, the Romans were anxious to obliterate the remembrance of their past injustice by loading his name and memory with honours. A tomb, surmounted by a statue, had been erected at Liternum on the spot where he was buried, and a mausoleum had been erected at Rome beyond the *Porta Capena*, with three statues, which were said to represent himself, his brother Lucius the conqueror of Antiochus, and the poet Ennius, who had been the companion of his exile. It appears from a passage in Livy, written nearly two centuries after Scipio's death, that the Romans were anxious to have it believed that the body had been removed from Liternum and deposited in this Roman mausoleum, and this feeling was carried so far that Scipio was even reported to have died at Rome. Livy tells us that so numerous and contradictory were these rumours, that he knew not what he could believe:—"Some say that he died and was buried at Rome, others that he died and was buried at Liternum; and at both places there are monuments and statues. For there is a monument at Liternum surmounted by a statue which I myself lately saw there after it had been thrown down by a tempest. (*Nam et Literni monumentum monimentoque statua superimposita fuit,*

quam tempestate disiectam nuper vidimus ipsi.) And beyond the Porta Capena gate at Rome, in the monument of the Scipios, there are three statues, two of which are said to be those of Publius and Lucius Scipio; the third, that of the poet Ennius." This description is supposed to apply to the tomb of the Scipios beyond the present Porta San Sebastiano at Rome, in which the sarcophagus of Scipio Barbatus was discovered. Now, we know that no monument bearing the name of Scipio Africanus — no sarcophagus which could in any way be identified with his great name — was discovered in that tomb; and though the laurelled bust which was found there was once believed to be that of Ennius, a subsequent comparison of authenticated busts has not confirmed the supposition. We may also presume that neither Scipio's widow, Æmilia, the daughter of L. Æmilius Paulus, under whom he served at Cannæ, nor any member of the Scipio family, would have removed his body to Rome in spite of his express injunctions to the contrary. Livy himself evidently disbelieved the Roman story, for in a subsequent book he says expressly that Scipio died at Liternum, where, by his own command, he was buried, and where a monument was erected, "lest his funeral should be solemnized in his ungrateful country," *Vitam Literno egit sine desiderio Urbis. Morientem rure eo ipso loco sepeliri se jussisse ferunt, monimentumque ibi ædificari, ne funus sibi in ingrata patria fieret.*"—Lib. xxxviii. 53. This statement is confirmed by the evidence of Seneca and of Pliny the Elder, who wrote about half a century later than Livy, and who were both intimately acquainted with Liternum. Seneca, in his 86th Epistle, gives an interesting description of the villa and of the reverence with which he approached the tomb which stood within its precincts. "Living," he says, "in the very town of Scipio Africanus, I have adored his spirit and the altar which I suppose to be the tomb of so great a man. I persuade myself, indeed, that his soul has returned to heaven, whence

it came, not because he led mighty armies to victory, but on account of his singular moderation and piety, which were more admirable in him when he abandoned his country than when he defended it. I saw his villa, built of squared stone; a wall surrounding the wood, and towers erected on both sides for its defence; a cistern under the house and gardens, large enough for the use even of an army; a small, narrow, and very dark bath after the ancient custom; for a bath did not appear hot to our ancestors unless it was gloomy. I felt therefore a great delight while contemplating Scipio's habits and our own. In this corner, that 'terror of Carthage,' to whom Rome is indebted for having been taken but once, performed his ablutions when wearied by his rural labours; for he exercised himself with work, and tilled his own land after the fashion of ancient times. Under this roof, poor and humble as it is, he stood; this pavement, mean as it is, sustained him." He then proceeds to say that the bath was lighted by chinks rather than by windows, *rimæ magis quam fenestræ*, and compares the simple habits, of which all these were the indications, with the luxury of the modern Romans, who thought themselves poor and mean if their baths were not refulgent with large and costly glasses. He tells us also that he had long conversations with Ægialus, who was then the owner of the villa, respecting the transplanting of his olive trees and vines and the management of his crops, which consisted of beans and millet. Pliny the naturalist, who must have become familiar with the place during his command of the Misenum fleet, in his account of the "Longevity of Trees," describes, among those which the memory of man carefully cherishes, the "olive trees still existing at Liternum, planted by the hand of Africanus the Elder, and a myrtle of conspicuous size." As the death of Scipio occurred 184 years before the Christian era, and that of Pliny 79 years after it, the olive trees and the myrtle here mentioned must have been about 250 years

old. The villa, with its walls and towers, no doubt shared the fate of the city when it was destroyed by Genseric. A constant tradition, however, has lingered on the spot, that the tower now called the Torre di Patria was built of the materials of the villa, and on the exact site of the tomb of the conqueror of Hannibal. This tradition has derived confirmation from the facts that the celebrated bust of Scipio, which bears the mark of his wound on the bald head, was found beneath the tower, and that an ancient marble, inscribed with the word PATRIA, was found built into its wall. Three marble statues, larger than life, have recently been discovered near the lake; one was a female draped figure, the others were males wearing the Roman toga. Before these discoveries were made, some of the local antiquaries were disposed to place the site of the villa about six miles inland, at a place called Vico di Pantano.

The *Lago di Patria* derives its waters from the Clanius, now a small sluggish stream called the Regj Lagni, a corruption of its Greek name Γλανίς. This stream drains the plain of the Terra di Lavoro as far inland as Maddaloni, and falls into the sea between the Lake and the Volturno. Near Vico di Pantano, it throws off a small branch called the Canale di Vena, which flows through this lake, and through the canal of Agrippa into the sea at the place called Foce di Patria. As we have said, it is a mere marsh, which swarms with wild ducks in winter. Between it and the sea traces of walls are visible in the sand, showing that the land has sunk below its ancient level. A further proof of the changes which have taken place upon this coast is seen in the deposits of marine shells along the low cliffs which extend from the Lake of Fusaro to the mouth of the Volturno.

Beyond Patria the road traverses the Bosco di Varcaturò, the ancient *Sylva Gallinaria*, which still abounds with game as in ancient times, and recalls the Phœnician *ליתרניה*, which gave name to the city of Liternum. The whole

of the flat sandy plain is covered with lentiscus and pine forests, which supplied the Roman fleet at Misenum with timber for their masts, as the Pineta of Ravenna supplied the fleet stationed in the Upper Sea. The Via Domitiana crossed the Volturno near its mouth at Castel Volturno, by a bridge on which Domitian built a triumphal arch. On the north side of the river it traverses the royal chase of Mondragone, and at the Rocca of that name, which marks the site of Sinuessa, it falls into the Appian (Route 48.). The ancient pavement is still perfect nearly the whole way from the Volturno to Mondragone.

THE NORTHERN CRATERS.

We have now to describe the line of extinct volcanic craters which form the northern boundary of the Phlegræan Fields, extending from Monte Rosso, near Cumæ, to the western entrance of the Grotta di Posilipo. These are Monte Barbaro, Monte Cigliano, Monte Campana, Astroni, and Agnano; the latter now a lake like Avernus.

The traveller who is disposed to give more time to this district than is usually afforded to it, will do well to make these craters the object of a separate excursion, combined with Cumæ and Liternum. In that case he will, of course, reverse the order which we have now to adopt, in describing them on our return from Cumæ to Naples.

Monte Barbaro, the Mons Gaurus of Cicero, Livy, Lucan, Pliny, Silius Italicus, and Juvenal, is one of the loftiest and most ancient volcanic cones of the district. It resembles Monte Nuovo in its general outline, but is about three times as large. It has a deep and nearly oval crater, about $3\frac{1}{2}$ miles in circumference, with an opening in the eastern side apparently made by art. In this cutting we see that the mountain, like Monte Nuovo, is composed partly of enormous beds of loose scorïæ and partly of beds of pumiceous tufa, which have stratified on the cone in the form of indurated mud. Some of these strata abound in pisolitic globules, like the tufas of Pompeii, and some have

decomposed into a valuable clay, like the pozzolana beds of Monte Nuovo. Not a trace of lava is to be seen in any part of the mountain. The plain which forms the floor of the crater, now called Campiglione, has long been known for its extraordinary fertility. It has a farm-house in the centre. Externally the cone is covered with vineyards, which are more valuable than ornamental, for when the vine is not in leaf they give the mountain a barren and cheerless aspect, in perfect accordance with its modern name. These vineyards, however, in Roman times, were considered to form part of the Falernian territory. The wine which they produced is mentioned by many writers under the name of Gauranus; and no higher praise of its qualities can be desired than that of Athenæus, who, by the epithets he has conferred upon it in his *Deipnosophists*, has commemorated its body and its tonic properties, as well as its scarcity and delicious flavour: *ὀλίγος καὶ κάλλιστος, προσέτι τὸ εὐτονος καὶ παχύς*. The wine now produced by Monte Barbaro and by the vineyards on the plain between it and Aversa, is a white sparkling wine, with a slight tartness, which has given to it the well-known name of Asprino. As Aversa is the head quarters of this wine-growing tract, Asprino is generally considered an Aversa wine; but the greater part of it is the produce of this mountain, and the choicer kinds still bear the name of "Falernum Gauranum." Before the formation of Monte Nuovo, "Gaurus inanis," as Juvenal calls it, must have been a very striking object from all parts of the Gulf of Pozzuoli, to which, indeed, Statius gives the name of "Sinus Gauranus." In English literature it has been sung in Latin verse by the poet Gray, who attributes the scanty vegetation on its surface to the *sava vicinia* of Monte Nuovo, and thus pictures the slow return of its fertility:

"Raro per clivos haud secius ordine vidi
Canescentem oleam: longum post tempus
amicti
Vite virent tumuli; patriamque revivere
gaudent

Bacchus in assuetis tenerum caput exerit arvis
Vix tandem, infidoque audet se credere cœlo."

Monte Cigliano, between Monte Barbaro and Astroni, is a small cone with a deep crater, about the size of Monte Nuovo. *Monte Campana*, further inland, on the N.E., is another crater of the same kind, which presents the same geological features.

ASTRONI, the "Struni" of the middle ages, can only be visited by an order from the Royal Chamberlain; the fee to the custode is from two to four carlini, according to the extent of the party. This is the largest and most perfect of the volcanic craters of this district. For many years it has been used as the preserve of the wild boars and deer for the royal chase, and, although a stone wall has been built upon its margin for the greater security of the animals, the rim of the crater, which is rather more than four miles in circuit, is entirely unbroken, except by the artificial entrance. The ascent is steep, but quite practicable in a carriage. The interior of the crater is covered with magnificent ilexes and other forest trees, both on the sides and bottom, presenting a very beautiful scene, especially in the early spring. A descent of about a quarter of a mile leads to the plain which formed the floor of the ancient crater. A carriage drive traverses the whole circumference of this plain. At the S.E. end are three lakes, one of which is of considerable size and very deep. In the centre of the plain a small hillock of trachyte, as in the Solfatara, protrudes upwards through the strata, which, when examined in the sides of the crater, are seen to be beds of tufa and pumice, stratified conformably to the structure of the cone. In 1452, Alfonso the Magnanimous, gave a grand festival in this crater in honour of the marriage between his niece Eleanor of Aragon and the Emperor Frederick III. Pontanus tells us that 30,000 persons were present, that the gold and silver vessels used on the occasion were valued at 150,000 golden ducats, and that cascades and rivulets of wine were constantly flowing. Even the horses which conveyed the company to the

festival were fed, according to the local chronicles, on comfits instead of grain; and the last scene of the celebration was a hunt by torchlight, which must have realised the most romantic creations of the Arabian Nights.

LAKE OF AGNANO. — From the foot of Astroni a road, bordered by trees, leads us to this pretty lake, about half a mile distant. It is nearly 3 miles in circumference, but more irregular in its outline than the other volcanic craters in its neighbourhood. Though its banks are beautifully diversified with hills and verdure, and though the surface of the lake is generally alive with water birds, the lake is a constant source of malaria, caused partly by the exhalations of warm vapour impregnated with sulphuretted hydrogen, and partly by the quantity of flax which is steeped in its waters, particularly during the summer. The name Agnano is supposed to be a corruption of Anglano, from the *anglanum* of low Latinity, a term not inappropriate to a lake which acts as a "strainer" to the waters from the surrounding hills. Some, however, believe that the mediæval name was "Anguiano," in reference to the immense number of snakes which infest the banks in spring. Neither the lake nor the crater which contains it is mentioned by any ancient writer. From this silence, it has been inferred that the crater has undergone considerable changes since the Roman period; that its floor was originally occupied by baths or ponds connected with the Villa of Lucullus, and that it has been converted into a lake by natural causes. Immense masses of masonry have been seen at the bottom of the water, and there are numerous passages and tunnels in the hills, which appear, from their direction, to have connected the basin in some way with the great villa of Posilipo. The geological structure of this crater is similar to that we have noticed in the other craters of the district. The tufa, which is evidently an indurated pumiceous mud, slopes away from the centre, conformably to the conical surface, and is now decomposing into a

clay like that of Monte Nuovo, the value of which, for the manufacture of *pozzolana*, has been already mentioned.

Stufe di San Germano. — On the S. E. bank of the lake are some old and dirty chambers in which the hot sulphurous vapour which issues from the soil at the temperature of 180° Fahr. is collected for the cure of gouty and rheumatic cases from the hospitals of Naples. From the success which is said to have attended their use, it is a matter of surprise that no attempt has yet been made to convert the vapour to a profitable purpose, by erecting a new and convenient building for the accommodation of invalids. The name of the stufe commemorates the vision of S. Germano, Bishop of Capua, in the 6th century, which St. Gregory the Great has recorded in his *Dialogues*. Behind the stufe are some extensive ruins of Roman construction, of whose history we have no record. They are supposed, with some probability, to be the remains of baths of great magnificence.

GROTTA DEL CANE. — This celebrated cave, which the books of our early childhood classed among the wonders of the world, is nothing more than a small aperture, resembling a cellar, at the base of the rocky hill, about 100 paces from the Stufe. It is closed by a door, the key of which is kept by the custode of the Stufe, who expects a couple of carlini for showing the experiment with the dog, from which it derives its name. The cavern was known to Pliny, who describes it among the *spiracula, et scrobes charonæ, mortiferum spiritum exhalantes*. It is continually exhaling from its sides and floor volumes of steam mixed with carbonic acid gas, but the latter, from its greater specific gravity, accumulates at the bottom and flows over the step of the door, which is slightly elevated above it. The upper part of the cave, therefore, is free from the gas, while the floor is completely covered by it. Cluverius says that the grotto was once used as a place of execution for Turkish captives, who

were shut up within its walls and left to die of suffocation, a merciful fate compared with the lingering tortures which the Mahometan pirates of the same period inflicted on their Christian captives. It is said that Don Pedro de Toledo tried the same experiment upon two galley slaves, with fatal effect. Addison, on his visit to the cavern, made a series of very interesting experiments which anticipated all those performed by subsequent observers. He found that a pistol could not be fired at the bottom, and that, on laying a train of gunpowder and igniting it on the outside of the cavern, the carbonic acid gas "could not intercept the train of fire when it once began flashing, nor hinder it from running to the very end." He found that a viper was nine minutes in dying on the first trial, and ten minutes on the second, this increased vitality being attributable, in his opinion, to the large stock of air which it had inhaled after the first trial. He found that the dog was not longer in expiring on the first experiment than on the second. Dr. Daubeny found that phosphorus would continue lighted at about two feet above the bottom, that a sulphur match went out a few inches above it, and a wax taper at a still higher level. It has frequently been asserted that the dog, upon whom this *sic sine morte mori* experiment is usually performed for the amusement of travellers, is so accustomed to "die" that he becomes indifferent to his fate. We disbelieve this statement altogether, and on the simple ground that we have never seen any dog in perfect health who has been long the subject of the exhibition. The effects of the gas, moreover, are seen quite as well, if not better, in a torch, a lighted candle, or a pistol.

The traveller who has not examined the hot springs of the *Pisciarelli*, in the order in which we have described them (p. 387.) had better visit them from this side, and extend his excursion to the Solfatara also, if it be inconvenient to do so from Pozzuoli. The Lake of Agnano is about two miles from the

village of Fuorigrotta, at the western entrance of the Grotta di Posilipo, described at p. 369. We leave the road to that place on our right in order to visit the Camaldoli on our return to Naples. The road to the monastery traverses for some distance the ancient Via Puteolana. At the fifth milestone is an inscription, recording the commencement of the road by Nerva, and its completion by Trajan. *Viam inchoatam a divo Nerva, patre suo, peragendam curavit.*

THE CAMALDOLI.

This Monastery, founded by the celebrated Ferdinando Francesco d'Avalos, Marquis of Pescara, the conqueror of Francis I. at the battle of Pavia, and the husband of the illustrious Vittoria Colonna, occupies the eastern crest of that semicircular ridge of hills which we have already mentioned as forming the northern boundary of the Phlegæan Fields, and which extends westward as far as the Lago di Licola, like the wall of a gigantic crater. The peak on which it is built is the highest point of this ridge, and is the loftiest of all the hills on the west of Naples, though far inferior to those on the eastern shore of the bay, being 1488 feet above the sea, or 2142 less than Monte Somma, and 3192 less than Monte Sant' Angelo. From the steepness of the mountain below the monastery, carriages cannot go further on the Naples side than Case Pontellate; the last part of the ascent must, therefore, be made on horseback or on foot. Ladies are not allowed to enter the cloisters, but they lose little by their exclusion, for it is the view from the exterior which has made the Camaldoli so justly celebrated. Nothing can surpass the interest of this view. Though less extensive, and perhaps less magnificent than that from Monte Sant' Angelo, it has a magnificence of its own, and embraces a scene of a peculiar character, historical as well as physical, which can be enjoyed from no other point. It comprehends the principal region of volcanic action in Southern Italy, and the most important scenes

which are immortalised in the poetry and history of antiquity. It commands a noble view of the Bays of Naples and Gaeta and the Gulf of Pozzuoli, looking down on one side upon the bright buildings and busy shores of the capital, and on the other on the craters and lakes of the Phlegrean Fields, the promontories of Posilipo and Misenum, the town of Pozzuoli, the islands of Nisida, Procida, and Ischia, the sites of Baiæ, Cumæ, and Litternum. On the south the prospect is bounded by Capri and the Punta della Campanella. On the east, following the Sorrentine promontory, we recognise the towns of Massa and Sorrento, with the islands of the Syrens just visible over the land; the town of Castellammare, the mighty peak of Monte Sant' Angelo, the mountains of Amalfi, Salerno and Avellino, and the rich plain of Vesuvius in the foreground. On the north, the eye ranges over the whole of Campania Felix as far as the chain of Apennines, which separates the Terra di Lavoro from the provinces of Principato Ultra and Abruzzo Citra, embracing within this view the site of Benevento, the Caudine Forks, Maddaloni, Caserta, Capua, Monte Tifate, Gaeta, the Formian hills, Terracina, and Monte Circeo, the Circean promontory, beyond it. On the west, stretching across the mouth of the Bay of Gaeta, the prospect is bounded by the islands of Ventotene, Ponza, Palmarola, San Stefano, and the other smaller islets of the Ponza group. The Church of the Monastery contains some pictures, the best of which are the Last Supper, by *Stanzioni*, and the Santa Candida, by *Marco da Siena* (*Marco di Pino*), the friend and imitator of Michael Angelo.

A steep descent through rocks and forests leads from the Camaldoli to the village of *Pianura*, situated at the foot of the hill, beneath the eastern wall of the ridge of hills we have described. It stands on the celebrated beds of *piperno*, a trachytic breccia which is extensively used for paving-stones, door-steps, and other building purposes. On the other side of the hill

of Camaldoli, is the village of *Soccavo*, remarkable chiefly for its position above the Collina di Chiaja. The descent on this side, over the bare brown desolate hills which succeed the wooded regions of the Camaldoli, presenting a most remarkable contrast to the green downs of England, and afterwards through close lanes as we approach the *Infrascata*, is one of the most striking features of this excursion. The road through *Il Vomero* and *Antignano* has been already described at p. 364.

PROCIDA.

The shortest and most agreeable mode of reaching Procida and Ischia is to take a carriage from Naples to the beach of *Miliscola*, which lies between the promontory of Misenum and the Monte di Procida (page 401.), and there to hire a boat for the passage of the Strait, which is only $2\frac{1}{2}$ miles broad. From the Mole at Naples to the Punta di Rocciola, the N.E. promontory of the island, the distance is $15\frac{1}{2}$ miles. From the Capo di Miseno the distance is $3\frac{1}{2}$ miles. During the summer months, a steamer makes frequent excursions from Naples to the islands; and during the whole year, except in severe weather, there is a daily market boat, by which a passage may be obtained for 10 grani; but the voyage from Naples is seldom performed under 2 hours with a fair wind, and when it is necessary to row the whole distance, the time is prolonged from 4 to 6 hours, according to the weather. As Procida may be examined in an hour, the traveller may land at the beach called the *Marina di Santa Maria*, and proceed by the road which traverses the island from N. to S., to the little Bay of *Chiajolella*, where he will find boats to convey him across the passage to Ischia.

Procida is $2\frac{1}{2}$ miles long from point to point,—in other words, from the Punta di Rocciola to the S.W. extremity, which is divided from the *Isola Vivara* by a very narrow channel,—and from the Punta di Chiupetto on the N.W. to the Punta di Socciaro,

which is the S.E. point. The island is broken into numerous bays and coves, which give it a very peculiar and picturesque outline. Its broadest part is on the north, where the distance is nearly 2 miles from Punta Fiumicello to Punta di Rocciola: the narrowest part is in the southern and lower extremity of the island, where it is only half a mile from sea to sea.

Procida is the *Prochyta* of the Greek geographers and of the Latin poets, a name which, as we have already stated in our introductory remarks on the Western District, is of Phœnician origin, commemorating the ancient tradition that it had been "broken off" from Ischia by volcanic action. This tradition was adopted by Strabo, who considered that the island had been "torn asunder" from its neighbour; *νῆσος ἡ Προχύτη, Πιθηκουσῶν δ' ἐστὶν ἀπόσπασμα* · and it was affirmed in a more peremptory manner by Pliny the Naturalist, in opposition to the fable recorded by Dionysius of Halicarnassus, which derived its name from the nurse of Æneas. Pliny's words are, *Non ab Æneæ nutrice, sed quia profusa ab Ænaria erat.* (Lib. iii. c. 12.). The geological structure of the island confirms the tradition of antiquity. The island is composed, like Ischia, of pumiceous tufa, separated by beds of pumice and cellular lava, which dip outwards as if they had proceeded from a crater situated on the N. W., and of whose walls the two islands are consequently the remains. Breislak and Spallanzani, from an examination of both islands, arrived independently at the same conclusion that both islands were once united and formed part of a great crater.

The northern extremity of Procida is much loftier and more picturesque than the southern portion. The Punta di Rocciola, immediately opposite the Capo di Miseno, is a bold and lofty promontory, the summit of which is crowned by the dismantled castle which has frequently been used as a royal palace, and in which visitors are allowed to hire apartments during a temporary visit. The position of the

castle is very fine, commanding from its terrace the whole Bay of Naples on the one side, and the Bay of Gaeta and the Ponza group of islands on the other. The town of Procida stretches up the slopes of the castle hill from the sea-shore in the form of an amphitheatre, backed and interspersed with trees, vineyards, orange groves, and fruit gardens, producing altogether a singularly picturesque effect. The houses with their flat terraced roofs and their external staircases, recall the Greek origin of the people and remind the traveller of many towns in modern Greece. The lofty promontory of Rocciola, on whose southern spur the castle is built, justifies the epithet of Virgil:—

"Tum sonitu Prochyta alta tremit."

On the east the coast is broken into two bays or creeks, formed by the promontories called the Punta Pizzaca, and Punta Socciaro. On the north-west point, called the Punta di Chiupetto, at the entrance of the channel opposite the Monte di Procida, is a lighthouse with a fixed light. Beyond the Punta Scerra on the western side, there is straight beach, $1\frac{1}{2}$ mile long, at the extremity of which, separated from the mainland by an exceedingly narrow channel, is a narrow semicircular island called the Isola Vivara. The whole of this southern tract is rough and rocky, recalling the epithet of Statius:—

"Hæc videt Inarimen, illi *aspera* Prochyta
paret." *Sylv.* ii. 2.

The island is richly cultivated with vineyards and fruit gardens, which supply the markets of the capital and constitute the chief source of the prosperity of the inhabitants, who number about 9000 souls. Some idea may be formed of this prosperity as well as of the industry of the island, from the fact that it owns upwards of 300 vessels of all sizes, the largest of which are engaged in the fruit trade. It is therefore almost superfluous to add that the bulk of the population are sailors and horticulturists. Their descent from the Eubœan colony of Cumæ is proved by the Greek dresses of the

women, which are seen to great advantage at the festa of San Michele, when the traveller will also have an opportunity of witnessing the Grecian dance, which is still performed, as of old, to the sound of the timbrel.

Among the historical recollections of the island we must not omit to record that Juvenal preferred its solitude to the dissipations of the Suburra:—

“... Ego vel Prochyta præpono Suburræ.”

And that in mediæval times it was the property of the celebrated John of Procida, the author of the “Sicilian Vespers,” to whom, of course, it gave his now historical name. On the expulsion of the house of Anjou from Sicily, these and his other continental possessions were confiscated by Charles I.; but they were returned on the conclusion of peace between his son and successor Charles II. and James of Aragon. By the descendants of John of Procida the island was sold, and after passing through the hands of several noble families by purchase, it is now, we believe, the property of the Crown. In 1792, it was raised to the rank of a city by Ferdinand I., a just and graceful compliment to the commercial industry of its inhabitants.

ISCHIA.

The remarks we have already made in regard to the best mode of reaching Procida from Naples, apply equally to Ischia, making due allowance for the extra distance.

The place where travellers usually land is Lacco, situated on the N.W. shore and surrounded by villas, many of which may be hired by families who intend to remain during the bathing season. Lodgings are also to be met with at the town of Ischia, at Casamicciola, and at Foria, but the place which travellers who merely desire to make an excursion through the island usually make their head-quarters during their stay of two or three days, is the boarding-house called La Sentinella, near the baths of Casamicciola. There is also excellent accommodation

in the Villa Sauvé at Casamicciola, a villa built by a French merchant, M. Victor Sauvé, and now well-furnished and supplied with baths and every possible convenience for the reception of visitors, with the additional advantage that it is situated near the principal springs. Other lodging-houses will no doubt be provided when the value of these waters in the cure of disease is more generally appreciated by English travellers; and if the islanders are wise enough to be moderate in their charges, there is no doubt they will obtain abundant patronage.

Ischia is the largest island in the Bay of Naples. It is separated from Procida by a channel of 2 English miles in breadth. The Castle, which is built on the N. E. shore, is distant 16 miles from the Punta di Posilipo, and 20 miles from the Mole of Naples. The shape of the island is an irregular ellipse, the circumference of which is rather more than 20 miles, measuring from headland to headland, exclusive of the sinuosities of the coast. The length from the castle to the Punta dell' Imperatore, the S. W. promontory, is 7 miles, as is also that from the Punta Cornacchia on the N. W. to Punta S. Pancrazio on the S. E.; the breadth in the narrowest part from N. to S. is 4 miles. Monte Epomeo, the highest point, is 2574 feet above the level of the sea. The total population of the island is about 25,000.

We have already stated, in our account of Vesuvius, that before that crater resumed its activity in the reign of Titus, Ischia was the principal scene of volcanic action in this district, and, in fact, was the safety valve for the whole of Southern Italy. It is composed of pumiceous tufa, which assumes in many parts a trachytic character, and is frequently separated by beds of pumice and obsidian. The mountain which we have just mentioned as Monte Epomeo, the Epopos of the Greeks, the Epopeus of the Latin poets, which rises grandly near the centre of the island like “an Ætna in miniature,” as Sir Richard Colt Hore appropriately termed it, is com-

posed of the same tufa, and evidently formed part of the wall of a great crater, of which we see the other remains at various places on the south side. Like *Ætna*, Monte Epomeo appears to have acted chiefly by lateral eruptions, for there is not a trace of lava near its summit, while no less than 12 cones may be distinctly traced on its flanks and on various parts of the plain which forms its base. Some of these are of considerable antiquity: others are of comparatively recent origin, as is proved by the arid and bristling aspect of the lava which they have emitted. We shall have occasion to notice these craters in our excursion through the island, and shall therefore avoid repetition by abstaining from particular descriptions in this place. We will only add, that on the N. and W. the island slopes gradually down to the sea and terminates in a beach, while on the S. and E. it plunges into the sea in abrupt and often lofty precipices. In many parts of the surface we may trace the currents of lava and scorix which have flowed from the lateral craters we have mentioned; and in some places vast blocks of trachyte, which have probably been ejected during the eruptions from the larger craters, may be seen protruding through the tufa.

The volcanic action of Ischia is so intimately associated with the early history of the island, that it is impossible to describe them separately. The one illustrates the other in so remarkable a manner, that the history is not a dry detail of facts, but is in reality a scientific record, written in characters which every observer may understand, and abounding in incidents of national and personal interest which every traveller may appreciate. In addition to this, the ancient connection of the volcanic phenomena with the fables and mythology of antiquity, has invested the island with a charm peculiarly its own.

The name *Arimi*, by which Homer and Pindar describe Ischia, as well as the names *Pithecusæ*, *Epripeus*, and *Typhæus*, commemorate, as we have before remarked, the Phœnician colo-

nisation of the island, and refer distinctly to the volcanic action of which it was the scene in the early periods of its history (p. 362.). Of this we have another remarkable proof in the account which Strabo and Appian have given us of the mixed Greek colony which settled here about *B.C.* 1184, from Chalcis in Eubœa, a colony composed partly of Erythræans and partly of Chalcidians, who were attracted to the island by the fertility of the soil, and by the mines of gold for which Strabo too credulously says it was then celebrated. The two nations having quarrelled about the appropriation of the land, the Chalcidians soon removed to the Phœnician city of Cumæ, where the Erythræans shortly afterwards rejoined them, having been driven out of Ischia by the earthquakes which are supposed to have been caused by the eruption of Monte Rotaro. In the year *B.C.* 475, after the great naval victory gained by the Cumæans over the Etruscans, the Sicilian fleet which Hiero, king of Syracuse, had sent to the aid of Cumæ, took possession of the island and planted on it a Syracusan colony. How long this colony remained there does not appear, but a Greek inscription is still extant near Iacco, which proves that they had built the wall of a fortress before they were driven from the island by the eruption of which we still see the results in the lava current of Cacavelles and the promontory of Zara. The Neapolitans subsequently colonised the island, and remained, as Strabo says, till the Romans took possession, which occurred probably during the Samnite War. The same writer tells us that Timæus, who flourished about 262 *B.C.*, recorded a tradition that shortly before his time Monte Epomeo was shaken by earthquakes and vomited fire; that the land between it and the coast was thrown into the sea and violently cast back again; that the sea receded three stadia, and then returned, overflowed the land, and extinguished the fire. This account is supposed to refer to the eruption of Monte Corvo, near

Foria, from which a stream of lava may still be traced to the sea. Pliny also mentions a tradition that Epomeo emitted flames, that a whole village was swallowed up "*oppidum haustum profundo*," that a marsh was created by one of the earthquakes which accompanied the eruption, and that Procida was detached by another. Julius Obsequens mentions an eruption as having occurred a.c. 92; and the Neapolitan historians assert that other volcanic convulsions were observed in the reigns of Titus, Antoninus, and Diocletian.

These details are sufficient to explain the source of the ancient fable of the poets, which made Ischia the bed of Typhœus. Pindar, indeed, extended the prison of the giant from Cumæ to Ætna, for the same reasons which induced Homer to consign him to the abysses of Epomeo. Homer's magnificent description of the struggles of Typhœus in Arimi is a perfect picture of volcanic phænomena:—

Γαῖα δ' ὑπερσπινάχιζε, Διὶ ὡς τρεπινεραίνῃ
Χωμῖνον, ὅτε π' ἀμφὶ Τυφῶϊ γαῖαν ἰμάσῃ
Εἰν' Ἀρίμοις, ὅθι παρὶ Τυφῶος ἱμῖνοναι ὕναις.
Il. ii. 781.

Virgil, adopting Homer's tradition, gave Typhœus to Ischia, and Enceladus to Ætna, and at the same time Latinised the εἰν' Ἀρίμοις of his great master into the word *Inarime*, which occurs only in the Latin poets.

"Durumque cubile
Inarime Jovis imperiis impōsta Typhœo."
Æn. ix. 715.

We may here observe, in reference to the ancient name, *Pithecusa*, that the Romans, who knew nothing of its oriental origin, regarded it as a Greek word but differed as to its meaning. Some derived it from *πίθηκος*, because the island, like Gibraltar in modern times, was said to be inhabited by monkeys, a derivation of which Ovid has preserved the record in his well-known lines,

"Inarimem Prochytaque legit, sterilique locatas
Colle Pithecusas, *habitantum nomine*, dictas."
Met. xiv. 89.

Pliny the Naturalist rejected this derivation, and preferred that from *πίθος*,

a tub or vessel, alluding to the earthenware manufactured in the island. *Pithecusa non a simiarum multitudine (ut aliqui existimavere) sed a figlinis doliorum* (iii. 12.), an explanation which has more probability than that of Ovid, but appears equally weak and puerile compared with the expressive פתח "open fire" of the Phœnicians (p. 362.). With regard to the Roman name *Ænaria*, Pliny is no doubt correct in his statement that it was given to the island by the poets as the station of the fleet of Æneas. The name *Ischia*, Greek as it appears, is of mediæval origin, or rather is a corruption of the word *Iscla*, under which name the island is mentioned in ecclesiastical records of the 8th century. At what period this corruption took place we have no means of determining, but we are disposed to consider it comparatively recent, for Jasolino, in his work on the Mineral Waters published in 1588, describes the island as the "*Isola di Pithecvsa, hoggi detta Ischia*."

After the fall of the Roman empire Ischia followed the fortunes of the capital. Its advanced position, commanding the western entrance to the Bay of Naples, made it an important *point d'appui* for a blockading force, and hence it became the scene of many a fierce and sanguinary struggle during the dynastic wars and revolutions of the kingdom. Our space will not allow us to enter at length into these details which belong in fact to the general history of Naples; but we may briefly record a few of the more prominent events which have made the island conspicuous in the annals of the middle ages. In 813, and again in 847, it was attacked by the Saracens; in 1135, it was sacked by the Pisans, while on their way to the celebrated siege in which Arnolfi lost the Pandects of Justinian. In 1191 the emperor Henry VI. took possession of it when he arrived with his wife Constance, to claim the crown of Naples in her right as the last heiress of the legitimate line of Norman kings. In the reign of his son and successor, Frederick II., Giovanni

Caracciolo, who commanded the island in his name, allowed himself to be burnt alive in the Castle, rather than surrender it to the Guelph troops of Otho IV. In 1282, Ischia joined Sicily in John of Procida's revolt against Charles I. of Anjou, and declared in favour of Peter of Aragon, whom the islanders regarded as their lawful sovereign, as having married Constance the daughter of Manfred, the sole heiress of the house of Hohenstaufen. In 1299 Charles II. recovered the island for the crown of Naples by conquest, and punished the inhabitants for their rebellion against his father by sending 400 French soldiers to lay waste their farms by fire and sword, and to cut down their trees and vineyards. Three years afterwards, the island was desolated by a more fearful scourge than the vengeance of the king, Monte Epomeo having burst suddenly into eruption in 1302, at a point on its N. E. flank called Campo del Arso, where it threw out a stream of lava which ran into the sea near the town of Ischia, destroyed numerous houses, including the villa of Pontanus, covered a large tract of fertile country with a stream of scorix, and once more drove the inhabitants who survived the catastrophe to seek shelter on the mainland. This is the last eruption of which the island has been the scene. The craters on its surface are now extinct, but the boiling waters, the stufe, the fumaroles, and the hot sand on some parts of the coast, remain to show that the internal fires are only slumbering. In the reign of Ladislaus, Ischia embraced the cause of the Dukes of Anjou, and was occupied by the army of Louis II. of Anjou, whom Ladislaus defeated in a battle fought near the crater of Monte Rotaro, in 1389. In the 15th century Alfonso I. of Aragon seized and fortified the island in the war which he maintained against Joanna II. He expelled the male inhabitants and forced their wives and daughters to marry his soldiers, a fact which explains the Spanish features which we still recognize in many of the villages. At

his death in 1458, Giovanni Toreglia, the cousin of Lucrezia d'Alagno, the celebrated mistress of Alfonso I., who had invested her with its civil government, proclaimed himself an adherent of King René, and held the island against Ferdinand I. till 1463, when he sold it to the crown for 50,000 ducats. In 1495, on the very day on which he succeeded to the throne on his father's abdication, the youthful Ferdinand II. retired to Ischia with his aunt Joanna, who had just become his bride in her 14th year, abandoning Naples to his rival Charles VIII. of France, who entered it in triumph on the next day. The king arrived before the castle of Ischia, with his retinue and body guard in fourteen galleys, but the Castellan, Giusto della Caudina, although a Catalonian, refused to admit him. At length, after much earnest entreaty, he consented to admit the king and queen alone, but not the guard. Ferdinand then landed, but he had no sooner set his foot within the Castle, than he drew his sword and killed the faithless Castellan on the spot, an act which Muratori tells us so astonished the garrison that they offered no opposition to the landing of the whole retinue. In 1501, his uncle and successor Frederick, unable to struggle against the perfidious treaty of Grenada, retired in despair to Ischia with his queen and children, accompanied by his sister Beatrice, the widow of the great Matthew Corvinus, King of Hungary, and his sister Isabella, the widow of Gian Galeazzo. These illustrious refugees remained in the Castle till the unhappy king determined to proceed to France and surrender himself to Louis in person, so that the Castle of Ischia may be said to have witnessed the extinction of the Aragonese dynasty. The only other historical events we shall notice are the pillage of the island in 1544 by Heyradin Barbarossa, who carried away into slavery 4000 inhabitants from Foria, Barano, and Pansa; the capture of the island by the Duke de Guise in 1647; its occupation by Lord Nelson at the commencement of

the present century; and the brief refuge which it afforded to Murat on his flight to France in 1815.

We must not, however, omit to record the connection of Ischia with the distinguished Spanish family of D'Avalos, whose armorial bearings, commemorating the fact in the blazonry of Typhoeus struggling under the rock of Inarime, are thus described by Ariosto:—

“ Del generoso, illustre e chiaro sangue
D' Avalo vi son dui, ch' han per insegna
L' o Scoglio, che, dal capo ai piedi d' angue,
Par che l' empio Tifeo sotto si tegna.”

Orl. xxvi. 52.

The celebrated Ferdinando Francesco D'Avalos, Marquis of Pescara, the conqueror of Francis I. at the battle of Pavia, was born in the Castle of Ischia, in 1489. His sister, Costanza, defended the Castle during the war which preceded the partition treaty of Grenada, and refused to capitulate to the forces of Louis XII., although commanded to do so by her king, to whom she afterwards had the happiness of affording a shelter in the same Castle, the only spot in the whole kingdom which her heroism had enabled him to call his own. As an acknowledgment of her services the government of the island, military as well as civil, was settled on her family, who retained it till 1734 when the military command was attached to that of Naples. In 1525, the illustrious Vittoria Colonna, the widow of the hero of Pavia, retired to Ischia to mourn her loss, and to console herself for her bereavement by singing in the most graceful *Rime* of the 16th century, the praises of a husband whose love had justified her grief. Her genius, her virtues, her piety, her beauty are immortalised by Ariosto, by Michael Angelo, by Cardinal Bembo, Annibale Caro, and other writers of the time. Michael Angelo likens her affection for her husband's memory to that which Portia cherished for Brutus, and Ariosto, in the 37th book of the *Orlando Furioso*, extends the comparison to the most celebrated matrons of antiquity. Nothing can be imagined more touching than his allusion to her poetry as

not only making her own name immortal but as recalling her husband from the tomb and making him live for ever.

Vittoria è 'l nome; e ben conviensi a nata
Fra le vittorie, ed a chi, o vada, o stanzi,
Di trofei sempre, e di trionfi ornata,
La Vittoria abbia seco, o dietro, o innanzi.
Questa è un'altra Artemisia, che lodata
Fu di pietà verso il suo Mausolo; anzi
Tanto maggior, quanto è più assai bell' opra,
Che per sotterra un uom, trarlo di sopra.”

Orl. xxxvii. 18.

In 1548, Mary of Aragon, the widow of another distinguished scion of the house of D'Avalos, the Marquis of Vasto, cousin of the great Pescara, followed the example of Vittoria Colonna, and sought a home in Ischia in the eventide of a life which seemed never to grow old. During her residence in the island she became, like her predecessor, celebrated for her virtues and her beauty. Her autumn, says Pierre de Brantome, surpassed the spring of the most beautiful of other women; and when she had reached her 60th year her charms were still so irresistible that the grand Prior of France was in love with her.

Bishop Berkeley frequently declared, that one of the happiest summers he ever enjoyed was passed in Ischia. This was in 1717; and in one of his delightful letters, written probably to Pope, he describes the natural beauties of the island in language which is still as applicable as it was a century and a half ago. We quote his words, therefore, as anticipating everything which we can offer on the same subject. “The island Inarime is an *epitome of the whole earth*, containing within the compass of 18 miles a wonderful variety of hills, vales, rugged rocks, fruitful plains, and barren mountains, all thrown together in a most romantic confusion. The air is, in the hottest season, constantly refreshed by cool breezes from the sea; the vales produce excellent wheat and Indian corn, but are mostly covered with vineyards interspersed with fruit trees. Besides the common kinds, as cherries, apricots, peaches, &c. they produce oranges, limes, almonds, pomegranates, figs, water-melons, and many other fruits unknown to our

climates, which lie everywhere open to the passenger. The hills are the greater part covered to the top with vines, some with chesnut groves, and others with thickets of myrtle and lentiscus. The fields in the northern side are divided by hedgerows of myrtle. Several fountains and rivulets add to the beauty of the landscape, which is likewise set off by the variety of some barren spots and naked rocks. But that which crowns the scene, is a large mountain rising out of the middle of the island, once a terrible volcano, by the ancients called Mons Epomeus. Its lower parts are adorned with vines and other fruits: the middle affords pasture to flocks of goats and sheep; and the top is a sandy pointed rock, from which you have the finest prospect in the world, surveying at one view, besides several pleasant islands lying at your feet, a tract of Italy about 300 miles in length, from the promontory of Antium to the Cape of Palinurus; the greater part of which hath been sung by Homer and Virgil, as making a considerable part of the travels and adventures of their two heroes." We will only add to this, that the aloe and the prickly-pear, the *cactus opuntia* of Linnæus, grow luxuriantly in the hedges as they do in Sicily; the olive and the banana are now cultivated in several places with success; many rare ferns and orchids are found in the woods, the caper grows wild on the walls, and the flora of the island generally will enable the botanist to add many interesting objects to his herbarium.

Mineral Waters.—From the earliest period of the Greek colonisation the baths of Ischia have enjoyed a high reputation in the cure of disease. No spot of the same extent in the known world contains such a number of hot mineral waters. In fact, the island is so rich in springs, that many valuable waters which would make the fortune of any town in continental Europe, are here allowed to run to waste or are abandoned to domestic purposes. The principal characteristics of the Ischia

waters are the large quantities of the muriates, sulphates, and carbonates of soda which they contain, combined with the salts of magnesia, of lime, and occasionally of potash, and with a considerable volume of free carbonic acid gas. With a few exceptions, they issue from the earth at so high a temperature, that it is necessary to mix them with cold water before they can be used: the Acqua del Tamburo, for example, frequently has a temperature of 210° Fahr., and that of Petrelles, on the S. side of the island, has a temperature of 205° Fahr. Besides the waters, there are sand baths of great power, as may be inferred from the fact that in one place near Mezzavia, the sand is hot enough to raise a thermometer to 172° Fahr. The stufe, or hot air baths, though not medicated and less used than they were formerly, under the name of "le fumarole," afford another form of sudorific, varying in temperature from 140° to 180°.

Some of the waters now in use were well known to the ancients, as Strabo Pliny and other writers describe the qualities for which they are still remarkable; and several bas-reliefs and inscribed stones have been found in various parts of the island recording vows to the Nymphs, or votive inscriptions to Apollo and the "Nymphæ Nitrodes," of whom we have still a memorial in the spring called the Acqua di Nitroli. The first systematic description of the Ischia waters and their effects in disease, was published in 1588, by Giulio Jasolino, who styles himself on the title page "Filosofo et medico in Napoli." This very curious work, from the great number of complimentary epigrams and poetical epistles addressed to the author on its first publication, appears to have been regarded as an epoch in the medical literature of the 16th century. It describes nearly 40 springs, including all the principal ones now in use, under the names they bore three centuries ago, and many others which are either forgotten or have disappeared beneath the sea, in the changes which have

taken place during that period and are still in progress in the relative level of sea and land. The works of Siano and D'Aloysio, and the poetical descriptions of De Quintiis may be mentioned as contributions to the literature of the Baths in the last century; but it was reserved to Professor Lancellotti, in our own time, to give the world the first scientific analysis of the waters, in the valuable reports which he drew up for the Naples Academy of Sciences. In 1830 the Chevalier de Rivaz, a distinguished Swiss physician resident at Naples, whose numerous works are characterized by the learning of a scholar and by the true spirit of medical science, published a Description of the Waters, in which he incorporated Lancellotti's analyses with the results of his own experience. For nearly a quarter of a century, Dr. de Rivaz, who married the daughter of a rich Ischia proprietor, has devoted himself to the development of the thermal resources of the island. He resides at Casamicciola from May to September, so that the invalid who visits Ischia during the season may have the assistance of a resident physician who has had more practical opportunities of studying the effects of the waters in disease than any one who has written on the subject since the time of Jasolino. Our countryman Dr. Cox, in his work on the medical topography of Naples, published in 1841, has contributed to bring the Ischia waters under the notice of English travellers. He has combined in his work the scientific labours of his predecessors with the personal observations made during his long practice at Naples, and has transposed the calculations of Lancellotti's analyses into English weights and measures, showing the analogies of the several waters to the more familiar springs of Northern Europe. To these works we refer the traveller who is desirous of becoming acquainted with the minute analysis and medicinal properties of the waters, merely observing that such powerful agents as the waters of Ischia require much discrimination in their

use, and that no traveller should attempt to take them medically without competent advice. After these general remarks we shall proceed to notice very briefly the principal springs in making a circuit of the island from Casamicciola, at the same time describing the other objects of interest which may be worthy the attention of the traveller.

CASAMICCIOLA, a very picturesque and flourishing village of 3500 souls, on the high ground behind Lacco, has been already mentioned as situated in the neighbourhood of the most important springs now in use. These springs rise in the Val Ombrasco, a beautiful ravine at the base of Monte Epomeo, about half a mile from the village. The most celebrated is the *Gurgitello*, a very powerful water containing considerable proportions of carbonate and muriate of soda, and nine cubic inches per cent. of free carbonic acid gas, the largest quantity met with in any water of Ischia. The temperature is 158° Fahr. The Gurgitello has been proved by the experience of ages to possess great efficacy in diseases of nervous irritability, in sciatica, paralysis, gout, chronic rheumatism, scrofulous swellings, internal diseases caused by local atony, and as a detersive and stimulant in external ulcers and gunshot wounds. Opposite the springs is a public hospital, founded in 1601 by the Society of the Monte della Misericordia of Naples for the poor patients of the city hospitals, where the traveller may judge for himself, by an inspection of the books, how important these waters are in the cure of a very large class of chronic ailments. There are also in the neighbourhood numerous private baths for the use of visitors. Near the Gurgitello is the *Acqua di Cappona*, so called from its possessing, like the Wiesbaden water, the smell of chicken broth. Its ancient name of "Acqua del Stomaco" shows that for three centuries or more it has been in considerable repute in viscerai affections, as it has also in several forms of uterine disease. It differs from the Gurgitello in the strength of its mineral in-

gredients and also in its temperature, which is only 98° F. This water supplies the new baths erected by Signor Monti, and is considered an excellent preparative for the Gurgitello. The *Acqua di Bagno Fresco*, called also *A. del Occhio*, which rises near the Cappone, is another alkaline water of the same class, much used, as its second name implies, in diseases of the eye. It is also in favour with the Ischia ladies for its property of whitening the hands. Jasolino describes it under the name of "A. del Cotto," because it was considered in his time to be very efficacious in the cure of burns. Like the Cappone, it is now used as a preparative for the more powerful water of the Gurgitello, and in several forms of skin disease. Opening into the Val Ombrasco are the picturesque ravines called the Val di Tamburo and the Val di Sinigalla. The former derives its name from the noise produced by the *Acqua di Tamburo*, which contains such quantities of carbonic acid gas that its escape is accompanied by a sound resembling a drum. This water varies in temperature from 155° to 210° F. At the entrance of the same valley is the *Acqua Ferrata*, the "A. del Ferro" of Jasolino, but it has little power as a chalybeate, and is now neglected. The *Acqua Aurifera-Argentea* is a very ancient water, commemorating by its name the belief of the early colonists that it contained gold and silver. The *Acqua di Rivaz*, discovered by Dr. de Rivaz in 1832, has a temperature of 176°, and a smell of pitch. In the Val di Sinigalla, rising in the bed of the Ruscello della Pera, is the *Acqua Spenna-polaastro*, a water with a temperature varying from 167° to 180°. It derives its name from its singular property of softening the skin of fowls, and so rendering easy the operation of plucking. The *Acqua Colata*, with a temperature of 178°, is a strongly alkaline water, which the peasantry use, as its name implies, for washing and bleaching linen. The *Acqua Cociva*, with a temperature varying from 178° to 190°, derives its name from its use in cooking, for which purpose the

peasantry collect it in holes excavated in the earth. The *Acqua della Sciatica*, called by Jasolino the "A. di Sinigalla," gushes in a considerable volume from the top of a rock at the entrance of the valley. It has a temperature of 144°, and was formerly much used in the disease whose name it bears; but it is now superseded by waters of greater power. In another ravine on the west of Casamicciola, in which we trace the remains of one of the ancient craters, is a water which had great celebrity in the 16th century, under the name of the *Acqua della Rete*. It has several sources, the principal of which produces a noise like the A. del Tamburo. Its temperature at this source varies with the season from 149° to 158°. It is employed externally in local weakness arising from sprains and fractures; and, from its highly alkaline qualities the peasantry use it extensively in washing and cooking. In the higher part of the ravine are the *Fumaroli de' Frassi* and *di Monticeto*, the former emitting vapour at the temperature of 126°, the latter at that of 203°. Near the fumarole of Frassi, Professor Tenore found the *Pteris longifolia*, a fern formerly supposed to belong to the East and the West Indies, the discovery of which in this locality excited great interest among the botanists of Naples at the commencement of the present century.

The *Ventarolo*, first described by Sir W. Hamilton, is a cavern in the tufa, from which a blast of air colder by about 20° than the external air is constantly issuing. In his time it was used "to cool liquors and fruit, which it does in a short time as effectually as ice." In a letter which he addressed to the Royal Society in 1770 describing this phenomenon, he says, "Before the door was opened I felt the cold to my legs very sensibly; but when it was opened, the cold rushed out so as to give me pain, and within the grotto it was intolerable. I was not sensible of wind attending this cold; though upon Mount Ætna and Vesuvius, where there are caverns of this kind, the cold is evidently occasioned by a subterraneous wind."

Lacco, a pretty village of 1600 souls, consisting mostly of persons engaged in the tunny fishery, is beautifully situated in a cove on the sea-shore below Casamicciola, from which it is a mile distant. Among the villas and casini with which it is surrounded is that of Panella, remarkable no less for the fine view which it commands than for the numerous royal personages who have made it their abode during their visits to the baths. Nearly every member of the reigning royal family has resided in it, as have also the Ex-King of Bavaria, the late King of Sardinia, the King of Wurtemberg, and the King of the Belgians. The village contains the church and Carmelite convent of Santa Restituta, the patron saint of the island, whose body, according to the church tradition, was brought here by the currents of the sea after she suffered martyrdom in Africa under Valerian, A.D. 257, and was preserved with great reverence till Constantine IV. removed it to the basilica which now forms the crypt of the Cathedral of Naples. At her festa, on the 17th of May, the traveller will have an opportunity of observing the Greek and Spanish costumes which still linger in Ischia and Procida, and of seeing the *tarantella* danced in its primitive perfection. The principal spring at Lacco commemorates the saint in the name of *Acqua di S. Restituta*. It rises near the convent, and is collected for use in a new and convenient building, where the sand baths for which Lacco is celebrated may also be taken. It contains, according to Lancellotti's analysis, a larger proportion of muriate of soda and muriate of potash than any other water in the island, and consequently requires to be used with caution. When judiciously employed it is a powerful agent in the cure of obstructions, rheumatic affections, local paralysis, and diseases of the joints. The *Acqua Regina Isabella*, so called in honour of the Queen Dowager, rises at the temperature of 106° , in the garden of the convent. It is remarkable as containing a larger quantity of free carbonic acid gas than any water in the island, except the

Gurgitello, with a large proportion of carbonate, sulphate, and muriate of soda. It is considered valuable in all affections arising from a want of tone, in scrofulous diseases, and in dyspepsia. The *Stufa di S. Lorenzo*, on the eastern ridge which bounds the beautiful valley of S. Montano, is the most celebrated stufa in the island. It is a natural vapour bath, heated by the steam discharged in copious volumes from the crevices of the lava at a temperature of 135° . The steam is pure aqueous vapour, without any admixture of salines. Not far from this stufa, on the eastern side of Monte Vico, near the tower which formed part of the fortifications of Alfonso of Aragon, is a large block of lava, 10 feet square, bearing the Greek inscription which we have already mentioned as recording the construction of a fortified wall by the Syracusan colonists, before they were driven out by the eruption of Caccavelles. Some doubt has arisen as to the meaning of this inscription, but it appears to state that "Pacius, Nympsiuss, and Maius Pacullus, the Archons, and the soldiers, constructed the wall." The *Acqua di S. Montano*, in the valley of the same name, rises at the foot of a lava current which has flowed from the crater of Monte Vico. Its temperature is 131° , and its medicinal properties correspond with those of S. Restituta. The ground around its source is so hot that it raises the thermometer in a few seconds to 122° . On the shore of Lacco also, the sand, which is black and shining with augitic particles, is at all times so hot that a hole made in it becomes instantly filled with water at the temperature of 112° . Near the mass of lava called Capitello, and at Mezzavia, it is sufficiently hot to raise the thermometer to 171° .

FORIA, the favourite residence of the wealthy Ischia proprietors, is the largest town in the island, having nearly 6000 souls. It occupies a very picturesque position on the western coast of the island, and has a thriving little port. It is $1\frac{1}{2}$ mile distant from Casamicciola, and 2 miles from Lacco. The road to it traverses the

lava current of *Cacavelles*, which forms the promontories of Zara and Caruso, and is still black and arid, except in a few places where the decomposing scorise have allowed the peasantry to plant their vines upon its surface. The Hermitage of Monte Vergine, on the southern ridge of the current, commands an extensive view of the plain of Foria; but the views in the southern half of the island are much less picturesque than those in the northern, partly from the absence of the timber which adds so much to the beauty of the north, and partly from the monotonous aspect given to the surface of the south by the stone walls and terraces, which the inequality of the ground renders necessary for the construction of the vineyards. At Ceriglio, in the suburbs of Foria, in the Villa Paolone, is the *Acqua di Francesco I.*, rising at the temperature of 113° , and resembling the A. Cappone in its smell of chicken broth. It is used in dyspepsia and weakness of the stomach, in visceral obstructions of a chronic character, and in hysterical affections. The *Acqua di Citura*, a very ancient and celebrated water, rises at the distance of a mile south of Foria, in a sandy bay near the Capo dell' Imperatore, which forms so grand an object in all the landscapes of the neighbourhood. This water varies in temperature, according to the season, from 115° to 124° ; in some years, however, it is higher, rising occasionally to 140° . Its name, derived, as Dr. Ziccardi suggests with great probability, from the *κυθήριον* of the Greeks, indicates its ancient celebrity in the cure of sterility and in various forms of uterine disease, even in those which have a tendency to cancer,—a celebrity which is fully justified by the experience of modern physicians. According to Lancellotti's analysis, it contains a large proportion of muriate and sulphate of soda, and is consequently strongly aperient. The water of S. Restituta is generally used as a preparative to this water, which is conveyed to all parts of the island, and even to Naples, for the convenience of those who cannot use it

on the spot. In the neighbourhood of its source are numerous hot wells and ancient stufe, which date probably from the time of the Greek colonists; but they are now disused, and in fact there is no accommodation for those who might otherwise be disposed to test their virtues. Monte Epomeo may be ascended from Foria, as it may also from Casamicciola; but the traveller who is not pressed for time will find the ascent easiest by the route of Pansa, Serrara, and Fontana.

PANSA, a village of about 1000 souls, is $2\frac{1}{2}$ miles distant from Foria, and is situated on the high land behind the Punta dell' Imperatore, forming the western slopes of Epomeo. It was formerly a place of fashionable resort when the Aragonese kings had their summer villa in its neighbourhood, but it is now inhabited chiefly by agriculturists. The Ascent of Monte Epomeo is usually accomplished from Pansa, because the hermitage of San Niccolo is only 4 miles distant from the village. The road passes through the village of Serrara, 2 miles from Pansa, and then proceeds to Fontana, 1 mile further, another village of the same class, which with Serrara has an united population of 1900 souls. Fontana is a mile from the summit, which, as we have already said, is 2574 English feet above the sea. "To me," says Sir Richard Colt Hoare, "it seemed an *Ætna* in miniature; and like that mountain, it may be divided into three regions, the lower cultivated, the middle clothed with rich groves of oaks and chesnuts, and the upper bleak and barren, producing only a few low shrubs and dwarf trees. It is not, however, without inhabitants; for on this aerial summit some hermits have fixed their abode; and no anchorite ever selected a more appropriate spot. Exalted above the dwellings, as they profess to be above the passions, of men, they may look down with an eye of indifference on a prodigious expanse of territory, thickly dotted with towns and villages, and contrast their homely fare and tranquil situation with the cares and troubles which attend the

wealth and luxury of the world beneath. The summit of the mountain is composed of a whitish earth, similar to that of the Solfatara near Pozzuoli, dreary and dismal to the eye; and it commands rather a striking than a pleasing view. With respect to beauty, the views from the middle region and the less elevated part merit a decided preference." So far as relates to the foreground of the picture this remark is correct, but it is impossible to speak without respect of a prospect which embraces a panorama extending from the Punta di Licosa to the Circæan Promontory, and bounded on the N. by the snowy mountains of the Abruzzi. A descent of 2 miles brings us to

MOROPANO, which, with the village of *Barano*, 1 mile further towards the coast, has a population of 3000 souls, many of whom are engaged in the manufacture of straw hats. Conspicuous on the west is the promontory of Sant' Angelo, crowned by the ruins of a tower which was destroyed by the British troops when they evacuated the island in 1809. Near the head of the ravine at a short distance from the bridge of Moropano, is the *Acqua di Nitroli*, one of the most celebrated springs of antiquity, as is proved by the numerous Latin inscriptions dedicated to the Nymphæ Nitrodes, which have been found in the neighbourhood. It issues from the lava at a temperature of 86° and is remarkable as containing a considerable quantity of bicarbonate of iron, which is rare in the Ischia waters. It is still much valued in renal diseases and in hypochondriasis, and is supposed by Jasolino to be the cause of the longevity which is observable in the peasantry of the district, who constantly resort to it as a remedy for all kinds of maladies. In a ravine about a mile from the coast of Marontes, between the Punta S. Angelo and the Punta Gnora, is another celebrated water, called the *Acqua d' Olmitello*, restored by Dr. de Rivaz, in 1837, as an inscription records. It contains a large proportion of the carbonates of soda, magnesia, and lime, the sulphate and muriate of soda, and a considerable quantity of

free carbonic acid gas. It is very useful in visceral obstructions, in renal and urinary affections, and in cutaneous and other diseases dependent on a disordered state of the liver. The peasantry use it extensively in injections in cases of deafness. In the adjoining ravine of Cavascura is the *Acqua di Petrelles*, a water which bears a strong analogy to the Gurgitello at Casamicciola; it rises at a temperature of 203° , and is much used by the peasantry in chronic rheumatism. In the shore near the Punta di S. Angelo are several *Fumaroles* of such power that the sand in which they occur raises the thermometer to 212° , while the sea itself at this point has a temperature of 190° . At the little village from which they derive their name are the *Stufe di Testaccio*, which differ from all the others in the island in deriving their heat from simple air without a particle of moisture. In one of the fissures from which the hot air issues the temperature is 196° , but that of the other sources when closed is not more than 122° , which is reduced by about 10° by exposure to the external atmosphere. Beyond Barano, on the east, is the cone of *Monte Yezza*, and between that and the town of Ischia is the large crater of *Monte Campagnano*, from which an ancient stream of lava may be traced to that town, the castle of Ischia standing on its advanced portion. The little hamlet of Piecon the S.E. of the crater, is remarkable as being the only inhabited place in the island which is entirely secluded from all view of the sea. The hills around it are the remains of the great crater of Monte Epomeo.

ISCHIA, the capital of the island, is 3 miles distant from Barano and 4 miles east of Casamicciola. It has a population of about 5500 souls, and is the seat of a bishopric, but it has never recovered its prosperity since the old town was destroyed by the eruption of 1302. The principal object of interest which it contains is the *Castle*, built by Alfonso I. of Aragon on a lofty isolated rock of lava, which in ancient times flowed from the crater of Campagnano. It rises

out of the sea opposite the island of Vivara, and is connected with the mainland by a mole constructed on a narrow isthmus. The town stretches along the coast from this mole as far as the Punta Molina. The castle, which now serves as the garrison for the troops, has been the scene of many remarkable events in the history of Naples, some of which we have already noticed in our introductory observations on the island. Its picturesque beauty requires no eulogy from an English author, since Mr. Stanfield has made it familiar to his countrymen by one of the most characteristic productions of his matchless pencil. The road westward to the baths crosses the lava current called the Campo del Arso, produced by the eruption of 1302. This lava, which is remarkable for the large quantity of felspar which it contains, is still hard and barren like the recent lavas of Vesuvius. There is no crater; but the point from which it issued is marked by a depression in the surface, and by the vast heaps of scorix which surround it. The distance of this mouth from the sea is about 2 miles. Francesco Lombardi and Pontanus, who have left a description of the eruption, say that it lasted two months, that many persons were destroyed, and that numbers of the inhabitants fled for safety to the continent. Among the houses which were overwhelmed was the villa of Pontanus himself, of which we find a memorial in the *Acqua di Pontano*, situated in a garden which is supposed to have formed part of the villa. Jасolino, who describes it under the name of the "A. del Giardino del Pontano," extols its efficacy in cases of gravel, stranguary, and other affections of the urinary passages. Since his time it has fallen into disuse and has been abandoned to domestic purposes; but its great value is too well authenticated to allow it to remain neglected: the temperature is 99°. The *Lake of Ischia*, close to the sea-shore at the distance of a mile from the town, on the western margin of the lava del Arso, is an ancient crater filled with brackish water, with

a little island of lava in the middle. In the winter season it is the resort of innumerable water-fowls. The hills which surround it on the south, covered with orange groves, vineyards, and olive plantations, in the midst of which is the Royal Casino of his present Majesty, are extremely picturesque. On the shore of the lake are the two very ancient springs which constitute the *Bagno d'Ischia*, under the names of the *Acqua della Fontana* and the *Acqua del Fornello*. They rise from different sources but are identical in their mineral characters, containing large quantities of muriate of soda combined with the carbonates of soda and magnesia, and with a considerable proportion of free carbonic acid gas. These are the waters to which Strabo is supposed to allude in his description of certain baths at Ischia, which were considered a cure for stone. They are highly stimulating, and are of great value in diseases which are complicated with atony, in sluggish ulcers, scrofulous swellings, and rheumatic affections of the joints. A new and convenient bath-house has recently been erected for the convenience of visitors, who must bear in mind that the waters, like all the others which have great power, can only be safely used under competent advice. Their temperature varies from 131° to 138°. On the high ground above the lake are the extinct craters of *Montagnone* and *Monte Rotaro*; and on the N.W., towards the promontory of Castiglione, is a third, called *Monte Thabor*. The two former resemble Monte Nuovo in shape but are rather larger, and, like that cone, they bear every mark of having been formed by a single eruption. Monte Rotaro, which is supposed to have been the result of the eruption which expelled the Erythrean colony, has thrown out a lava current from its base, which may be traced to the sea by the masses of pumice and obsidian which encumber the surface. A torrent has broken down the northern side of the cone, where its structure may be easily examined. It is composed of numerous beds of scorix, pumice, and lapilli, in which vast blocks

of trachyte, like those seen near Foria, are embedded. The external surface of the cone is covered with the arbutus, the myrtle, the Spanish broom, the lentiscus, and other trees which luxuriate in its volcanic soil. "Such is the strength of its virgin soil," says Sir Charles Lyell, "that the shrubs have been almost arborescent; and the growth of some of the smaller wild plants has been so vigorous, that botanists have scarcely been able to recognize the species." Monte Thabor, which is nearer the sea, is composed of trachytic tufa, resting on a bed of clay, in which Dr. Daubeny found marine shells of species still existing in the Mediterranean. On the shore at the eastern base of the promontory is the *Acqua di Castiglione*, one of the most ancient waters of the northern coast less brackish than the Bagno d'Ischia, but of the same chemical character. Its temperature is 167° at its source, and from 100° to 104° in the reservoir. The sand on the shore near it is so hot that it raises the thermometer in a few minutes to 212° , and there is a hot spring in the sea itself at a short distance from the beach. The water of Castiglione is a tonic aperient, and is much used in stomach complaints caused by a languid state of the intestinal canal, and in hæmorrhoidal and other diseases of the rectum. The *Stufe di Castiglione*, situated on the hills above the baths, are natural vapour baths heated like those of S. Lorenzo at Lacco by pure steam, which issues from numerous orifices in the lava, at a temperature of 122° in the lower, and of 133° in the upper stufa. The *Stufa di Cacciuto*, or "Cacciotto" as Jasolino calls it, occurs in the lava which has flowed from Monte Thabor, and is of the same character as those of Castiglione but much hotter, the temperature being 160° , and the aqueous vapour being entirely free from any saline ingredients. The noise of the water boiling beneath the rocky surface is heard distinctly in this stufa. From this point we may return either to Lacco or Casamicciola by different roads. The distance in either case is about 2 miles.

THE NORTHERN DISTRICT.

Although the hills which bound Naples on the north, and the flat country which lies above them between Capodimonte and Aversa on the one hand, and Capodimonte and Acerra on the other, are deficient in the historical and scientific interest which characterises the eastern and western districts, they present many objects of natural beauty, and command some extensive prospects. It would, however, be out of place to class them among the remarkable scenes we have already described, or to dignify them by the title of excursions. They are rather places which will afford the traveller, who may be resident at Naples for any time, the opportunity of varying his rides or drives after he has explored the wonders of the other districts. The best way of visiting the hilly tract is on horseback. We shall, therefore, briefly indicate a few rides which will enable the traveller to explore the country at his leisure, and to combine the different routes according to his taste or inclination.

1. From the Strada Nuova di Capodimonte there is an interesting ride by the Salita di Scuttillo to the hill and hamlet of Lo Scuttillo: or to the villages of Le Fontenelle and *Dueporte*, so called from Gio-battista Della Porta, the celebrated philosopher of the 15th century, whose writings on natural magic and astrology were once so famous; to *Arenella*, the birthplace of Salvator Rosa; and to *Antignano*, formerly celebrated for the "Portico Antiniano," as Pontanus calls the villa of Antonio Beccadelli, or Panormita, who there composed his history of Alfonso of Aragon, and his licentious "Hermaphroditus," which would happily have been forgotten if the French revolution had not disinterred it from its merited oblivion in the Laurentian Library. The village is remarkable as the scene of a popular Festa on Easter Day. From Antignano, we descend to *Il Vomero*, one of the most agreeable summer residences near

Naples, and the most popular villeggiatura of the citizens. We may return thence by the Strada di Vomero and the Chiaja, or by the Salita di Cacciotali, on the north of the Castle of St. Elmo, and the Strada Medina, to the Toledo.

2. From the hill of Mirandois, crowned by the Observatory, there is a short ride over Capodimonte by the old road to Capua, across the Ponte di Miano to *Secondigliano*, *Arzano*, and *Fratta*, a town of 10,000 souls, which supplies the capital with strawberries; we then cross to the Caserta road at *Carditello* and proceed to *Casoria*, the chief town of the second distretto of the Provincia di Napoli, with a population of about 8000 souls, including the dependent hamlet of *Casavatore*. From *Casoria* we return to Naples by the Capo di Chino. This may be varied by taking the road by the Casa Cotugno to Capodimonte.

3. By the Caserta road, there is a ride through *Casoria*, to *Afragola*, a town of 15,000 souls, lying a little to the right of the main road, which we rejoin by another road from the extremity of the town, and then proceed to *Carditello* a village of about 4000 souls, remarkable as the site of the Royal Farm, called the Casino Reale, with a prettily decorated cottage, extensive out-buildings for the cattle, and a wood containing the royal preserves for the chase of the wild boar and other wild animals. The whole farm is surrounded by a wall said to be 6 miles in circuit. *Carditello* is the scene of a popular Festa on Ascension Day. We proceed thence to *Caivano*, a place of considerable strength in the middle ages, as a fortified casale of *Aversa*, and still retaining many remains of its walls and towers, though they suffered severely in the various revolutions of Naples. From *Caivano* a road leads eastward to *Acerra*, another fortified town of considerable antiquity, well known as the birth-place of *Pulcinella*. It is situated on the high post-road to *Arienzo* and *Benevento*, described in Route 62., and has a population of about 8000 souls. The walls are now crumbling

into ruins, and the whole neighbourhood is afflicted with malaria, caused partly by the sluggish ditches called the *Regj Lagni*, the representatives of the "*Clanius non æquus*" of Virgil, and partly by the flax-grounds where the stalks are left to macerate. The *Clanius*, here called the "*Pantano*," or "*Slough of Acerra*," flows into the sea, as we have already said, in two branches, one near the mouth of the *Volturno*, the other through the *Lago di Patria*. From *Acerra* to Naples the road is paved, and passes through the long straggling village of *Casalnuovo*.

4. Another ride of some interest to those who have not entered Naples by the Capua road is by the Capodimonte and the Ponte di Miano, to *Aversa*, the most important town in the distretto of Caserta, in the province of the Terra di Lavoro; the road passes through the villages of *Secondigliano* and *Melito*, where we may diverge from the straight and monotonous high road, through the villages of *Casandrino*, *S. Antimo*, and *Cesa* to *Aversa*, which is described at p. 83. After visiting the lunatic asylum, the Hanwell of Italy, and the Celestine convent, the scene of the murder of Andrew of Hungary, the first husband of *Joanna I.*, we may return through the villages of *Ducenta*, *Trentola*, and *Parete*, to *Giugliano*, a town of nearly 10,000 souls, with two dependent villages, *Panicocoli* and *Qualiano*, which raise the population of its circondario to about 13,000. *Giugliano* is the scene of a popular festival on the Monday and Tuesday in Whitsun week, which attracts great numbers of holiday folk from Naples and the surrounding country. From *Giugliano* we return through *Mugnano*, a village of 4000 souls, *Piscinola*, *Marianella*, and *S. Rocco*.

5. Another ride, which will give the traveller a view of the *Aversa* vineyards which produce the celebrated "*Asprino*," is through *Polvica* and *Chiajano* to *Marano*, the chief town of the circondario, which includes these villages with *Santa Croce* and *Nazaret*. The population of *Marano* is about

8000, that of the circondario is about 11,000. From Marano there is a straight road through Qualiano, along the plains of the Terra di Lavoro, through *Vico di Pantano*, and across the *Regj Lagni* to *Arnone* on the Volturno; and there is a bridle path thence to Castel Volturno at the mouth of the river, whence the Domitian Way leads along the shores of the Bay of Gaeta direct to Torre di Patria (*Liternum*) and Cumæ.—Another road from Marano and Qualiano leads to Castel di Monteleone, situated on the ridge where the ancient Via Campaniana from Capua to Puteoli cuts through the semicircular ridge of hills which bound the Phlegræan Fields. The road leads to *Pozzuoli* between Monte Barbaro and Monte Cigliano, passing the tombs which we have already described in our account of that district. (Page 384.)

ROUTE 49.

NAPLES TO MELFI AND VENOSA, WITH
AN EXCURSION FROM MELFI TO
MONTE VOLTURE.

104 Italian miles.

	Posta.	Italian Miles.
Naples to Torre dell' Annunziata - -	1½	= 10
T. dell' Annunziata to Nocera - -	1½	= 10
Nocera to Salerno - -	1½	= 7
Salerno to Eboli - -	2	= 15
Eboli to La Valva - -	-	16
La Valva to Muro - -	-	16
Muro to Atella - -	-	15
Atella to Rionero - -	-	2
Rionero to Rapolla - -	-	3
Rapolla to Melfi - -	-	2
Melfi to Venosa - -	-	8

Inns on the road: — Salerno, The Europa, La Vittoria. Eboli, Locanda Nobile. La Valva, a vetturino tavern. Muro, a vetturino tavern.

The first three stages of this route as far as Salerno are those of the high post-road to Reggio, and are described in our account of the Excursion to Salerno at page 257. The stage from Salerno to Eboli is described at page 440.

These four stages are supplied with post-horses. From Eboli to Melfi there is an excellent carriage road of recent construction, but it is deficient in inns and places of accommodation, and is not a post-road. Leaving Eboli, the high road of Calabria is followed for a short distance, when the present route branches off to the left. Near this a good carriage road turns off to Campagna. The road now becomes hilly, and continues so nearly all the way to Melfi.

The first town through which it passes beyond Eboli, is *Oliveto*, occupying a striking position above the right bank of the Sele. A fine baronial castle rises high above the houses of the town, and forms a conspicuous and imposing object from the river and its opposite banks. The descent from Oliveto to the Sele is rapid. The river is crossed by a handsome stone bridge nearly under the village of Palo, picturesquely situated on a precipitous rock which rises abruptly from the left bank. The road proceeds thence by a tedious ascent along the flank of the mountains to La Valva.

16 *La Valva*, a small town of 1800 inhabitants, prettily situated above the river. On the crest of the hills above the road are the villages of Cogliano and Coglianello. The valley of the Sele is left nearly opposite Calabritto, and the road ascends, through a rich country diversified by forest trees and vineyards, to the steep hill on which Laviano is built. This is a small town of 2400 souls, containing a tavern which may serve as a resting place for the first day's journey. It is picturesquely placed among the hills which form the boundary of Principato Citra on this side. It was formerly remarkable for its fine baronial castle, which, though suffered to fall into ruin, is still a striking object, with a round turret at each angle of the building.

The province of Basilicata is entered before we arrive at the tavern of Muro.

16 *Muro* is situated in a deep ravine on the right of the road, amidst the most wild and dreary scenery which even this dreary province contains.

It is an episcopal city of 7000 souls, but it has little to interest the traveller except its *Castle*, built on a height overlooking the ravine, and celebrated as the scene of two events which occupy the darkest pages in the history of Naples. After the death of Frederick II. in 1250, while Innocent IV. was intriguing to substitute a prince of England or Anjou in the place of the legitimate heirs of the throne of Naples, Henry, the youngest son of the Emperor Frederick by Isabella of England, was found dead in the castle of Muro, having been poisoned or strangled, it is supposed, in order to remove the obstacle which his claims presented to any aspirant to the throne. The suspicion of his death was thrown upon his brother Conrad by the emissaries of the Pope; but the fact that there was no member of the house of Suabia on whom the Guelph or papal party did not cast a similar calumny, goes far to prove that Conrad was not concerned in the murder, even if it does not implicate the Guelph party itself. The sudden death of Conrad from poison, a few months after this event, gives additional probability to the suspicion that the enemies of his family are more justly chargeable with the crimes imputed to him and his brothers by the Guelphs. It is, however, stated by some historians that Conrad's death was hastened by the grief occasioned by the propagation of the odious charge brought against him by the court of Rome.

In the following century, Muro was the scene of a murder attested by more authentic evidence. In 1381, after the victorious army of Charles III. (Durazzo) had entered Naples, and the feeble troops of Otho Duke of Brunswick had abandoned the Queen's cause almost without striking a blow, Joanna I. was compelled to surrender herself to her cousin. Neither Charles nor the King of Hungary had yet forgiven the cruel murder of Andrew, her first husband, and they regarded as a new crime the support she had given to the anti-pope Clement VII. In spite of the relationship which existed between them, Charles treated the captive queen

S. Ital.

without mercy, and sent her as a state prisoner to the Castle of Muro, where on the 12th May 1382, she was suffocated by two Hungarian soldiers under a feather bed; a punishment advised, it is said, by the aged King Louis of Hungary, in revenge for the murder of his brother Andrew.

The road ascends considerably on leaving Muro, passing on the right the thriving town of Bella, with a population of 5800 souls; and further on, upon the hills north of the road, S. Fele, a town of 7300 inhabitants. At the point where the road to it branches off there is a small tavern. The road now descends into a barren and gloomy ravine, watered by a branch of the Fiume d'Atella rising under Monte Pierno, and falling into the Ofanto below Rionero. Three branches of this stream are crossed, and a slight ascent leads to Atella.

15 *Atella*, a miserable place, half dilapidated by the earthquake of 1851, with a population of 1200 souls, scarcely less wretched than their habitations. This place must not be confounded with the town which gave name to the *Fabulæ Atellanæ*, and which was near Aversa in Campania.

In the final struggle of the house of Aragon in 1496, preceding the partition Treaty of Grenada, Atella became celebrated for the siege it sustained under Gilbert de Bourbon, Duke de Montpensier, against the army of Ferdinand II. and Gonsalvo de Cordova. After many displays of valour on both sides, the French were obliged to capitulate, and the kingdom was reduced to obedience under the Aragonese dynasty. Of the 5000 men who marched out of Atella, in order to embark at Baiæ and Pozzuoli, so many were carried off by the pestilent malaria of the coast that it was calculated that not 500 reached France. During the contests previous to the capitulation, the possession of the stream below Atella, on which the inhabitants and the French garrison depended for their supplies, became an object of frequent contention, and in consequence of the position of the besieging party it was only to be reached

at the point of the sword, so that each bucket of water cost a combat. In one of these struggles, 300 Swiss of the French army were cut to pieces; and it is related that among the dead was a young ensign whose right hand had been cut off and whose left had been terribly wounded, but he had preserved his flag by fastening it firmly between his teeth.

A few miles S.E. of Atella, on an isolated hill, forming a conspicuous object from all parts of the surrounding country, is the imposing baronial mansion called *Castel di Lago Pesole*, a favourite hunting-seat of the Emperor Frederick II. It is well worth a visit, as it is one of the few mansions of the 13th century which has been kept up by the proprietors. It is still occasionally visited by Prince Doria Pamfili, to whom it belongs. Below the castle is the small lake from which it takes its name. The Bradano, one of the most important rivers of the southern provinces, rises in this valley. The forests surrounding Lago Pesole would be a source of enormous wealth in a more northern country. They cover a tract of no less than 30,000 *moggie*, the *moggio* being rather more than three fourths of an English acre.

The volcanic cone of Monte Volture now becomes a prominent object on the north. The road is carried along its eastern slopes through the towns of Rionero, Barile, and Rapolla, to Melfi.

2 *Rionero*, the largest town in Basilicata, with a population of 10,000 souls, but containing nothing to arrest attention, except the terrible traces which at least one half of it presents of the earthquake which spread so much terror and destruction throughout the whole district round Monte Volture on the 14th August, 1851. Midway between it and Rapolla is *Barile*, a miserable place of 3700 inhabitants, chiefly Albanians, who retain their dress and language and many of the characteristic customs of their country. The lower orders live almost entirely in the caves with which these slopes of Monte Volture abound. Barile occupies a situation of some height on the

eastern flank of the mountain, and was consequently all but swallowed up by the earthquake of 1851. It commands an extensive prospect over the plains of the pasturage as far as Monte Gargano, beyond which the sea is visible.

3 *Rapolla*. Another small town on the eastern slopes of Monte Volture, with a population of 3300 souls; it was ruined by the earthquake of 1851, by which the cathedral was entirely destroyed.

2 MELFI. (*Ita*: Locanda del Sole.) An important episcopal city of nearly 10,000 souls, the capital of the 3d distretto of Basilicata, built on the side of an isolated neck of land, separated by a deep ravine from the northern flank of Monte Volture. The Castle overhangs the precipice at the extremity of the city, and adds much to the picturesque beauty of its position. From all points of view Melfi is a striking object, but more especially from the eastern side, where it is seen to great advantage, backed by the fine outline of Volture, rising to the height of 3000 feet. The hill on which the city is built is of compact lava, exhibiting an imperfect columnar structure, and characterised by the abundance of *kaüyne* which it contains. The city itself is dirty and uninteresting, except for the views which it commands of the neighbouring mountain. The streets are generally narrow, although they contain some good houses, the principal of which bear an inscription on their front recording the name and station of the proprietor.

The Castle, however, is the most interesting object in Melfi, still presenting, although much modernised, a fine specimen of castellated Norman architecture. This baronial fortress is remarkable no less for its imposing size and grandeur than as the first public edifice constructed by the Normans after their settlement in Apulia. In 1043, the Norman chiefs under William Bras de Fer, the eldest son of Tancred de Hauteville, whom they had invested with the title of Count of Apulia, convened a general assembly of their countrymen at Melfi, to determine on

the form of government applicable to their new possessions. Melfi was then declared to be the capital of this military confederation; and periodical councils were appointed for the enactment of laws and the discussion of public business. In 1059 Pope Nicholas II. visited the city, and invested Robert Guiscard with the duchies of Puglia and Calabria. Towards the close of the same century, Urban II. held here a general synod of 113 bishops, respecting the election of Head of the Church. Alexander II. and Paschal II. also held councils in the city, for the reform of several points of discipline; and the Emperor Frederick II. convened within its walls a parliament, for the purpose of promulgating the laws drawn up by his direction by Pietro delle Vigne. His son Conrad made Melfi his capital, and held within the Castle a parliament of Barons. The large hall in which these memorable assemblies were held has been converted into a theatre. A portion of the castle is still kept up for the accommodation of Prince Doria Pamfili and his family, to whom an immense extent of the surrounding country belongs.

The cathedral which was comparatively a modern building, and remarkable for its richly carved ceiling, and still more for its lofty Norman tower, erected, as an inscription testified, in 1155, by William the Bad, son of Roger the first king of Naples and Sicily, was destroyed by the earthquake which desolated the district on the 14th August, 1851, levelling to the ground the college, the military depôt, several churches, and 163 houses in Melfi, including the Vescovado, a magnificent structure more adapted to the capital than to a small provincial town. In this terrible catastrophe it is said that more than 1000 persons perished, including some of the principal families, and that 600 others were wounded. It took place while most of the population were taking their siesta; the motion lasted about 60 seconds, assuming first a perpendicular and afterwards an oscillating action which no building could resist.

From Melfi there is a branch road to Troja and Lucera, through Ponte di Bovino, and a *cammino traverso* of 3 posts to Potenza (Route 51.).

EXCURSION TO MONTE VOLTURE.

Melfi is more conveniently placed for an excursion to the extinct volcano of Monte Volture than either of the other towns which occur so numerously on its flanks. Leaving the city by the Gate of the Fountains, the road skirts the northern side of the mountain, and winds gradually round it towards the south, leaving the river Ofanto on the right. The scenery which it commands during the ascent is extremely beautiful. In the tufa of the mountain are several large caverns, which cannot fail to attract the attention of the visitor. They have served at various times as the haunts of numerous banditti, who have made the retired fastnesses of Volture their place of rendezvous. On the southern side of the mountain, an opening, through which the small rivulets which rise in the interior find an outlet, affords a passage for the path leading to the central crater. After traversing the dense forest of Montecchio we ascend in a northerly direction until we reach the site of the ancient crater, marked by a circle of hills nearly entire. These inner regions are covered with magnificent forests of beech and oak, presenting the most luxuriant vegetation, and abounding in large patches of grazing land which are characterised by extraordinary richness of pasturage. Beyond the central basin is the conical peak forming the highest point of the mountain. Within the widest crater are two small lakes. On the borders of the upper one are a convent of Franciscans and the ruins of a church dedicated to S. Ippolito. This scene, particularly on approaching it from the dark recesses of the forest, is one of singular beauty, and is scarcely surpassed in any other part of the mountain. The forests of Volture are inhabited by wild boar, and frequent hunts occur. "The features which distinguish the scenery of this secluded corner of the realm are as beautiful and original in their

aspect as they are sombre and even awful in their character, presenting in their assemblage all the appendages which the imagination is wont to attach to the gloomy institutions of La Trappe or St. Bruno. The view towards the interior of the volcano, that is, to the east and south, is limited by the dark clothing of woods which entirely cover it; but to the west the eye wanders over a succession of mountain ridges, rising one above another, and defined with such clearness that one might, in looking over their extension, fancy oneself glancing over a minutely executed map. In the same direction, in a deep narrow glen worn by the workings of its waters, flows the Ofanto, whose meandering course may be traced for a very considerable distance towards its source, with the successive roots of the above-mentioned mountains springing from its bed, which, flat and sandy, bears the marks of the sudden swells to which this river is subject, through the melting of the snows, or from any sudden rains. It here divides the province of Basilicata from that of Principato Citra, acting the same part a little lower with regard to that of Principato Ultra, and, further still, forming the boundary line of Capitanata." *Keppel Craven.*

Monte Volture is peculiarly interesting to the classical traveller, on account of the influence assigned to it in producing the defeat of the Roman army at Cannæ. It is said that the wind blew down from the mountain with so much violence, and raised such clouds of dust from the plain of the Aufidus, that the troops were overpowered by it. Although the distance of Volture from the scene of action is about 30 miles, the frequent storms which prevail on the mountain, sweeping like a hurricane through its ravines and valleys, and tearing up trees which would seem capable of defying the elements, certainly give great probability to the account of the Roman historians. Volture is also interesting as the scene of an adventure of the infant Horace, who has celebrated it in a beautiful ode :

“ Me fabulosæ Volture in Appulo,
Altrici extra limen Apuliæ,
Ludo fatigatumque somno,
Fronde novâ puerum palumbæ
Texere : mirum quod foret omnibus,
Quicumque celsæ nidum Acherontis,
Saltusque Bantinos, et arvum
Pingue tenent humilis Ferenti :
Ut tuto ab atris corpore viperis
Dormirem et ursis ; ut premerer sacra
Lauroque collatâque myrto,
Non sine Dis animosus infans.”

Hor. Od. iii. lv. 9.

The base of Monte Volture presents a diameter varying from 20 to 30 miles. Upon various parts of its surface no less than twelve cones have been traced. There is no appearance of any lava stream in any part of the mountain, and this, coupled with the evident age of the forests which clothe it, prove the extreme antiquity of the volcano, compared with historical records. The only evidences of volcanic action which still show themselves are the severity of the earthquakes which desolate the district from time to time, and the occasional emission of carbonic acid and other gases from the lake, throwing up columns of water, and accompanied by internal rumblings. This phenomenon is generally observed when Vesuvius is in a state of activity. Dr. Daubeny was the first to point out the remarkable fact, that a line drawn between the two extinct volcanos of the kingdom of Naples, Ischia and Monte Volture, passes directly through Vesuvius, and within a short distance of the pool of Amsactus ; and that along this line volcanic action is developed under most of its different phases. The lava of Monte Volture, like that of Melfi, is so compact as to approach in appearance to basalt, and is characterized by its imbedded *haiyne*. “Nature,” says Dr. Daubeny, “is here so lavish of this mineral, that there is no need of searching for pieces containing it, which present themselves almost everywhere. It occurs in masses of various sizes, some larger than a filbert, their colours generally of an azure green, passing, by various gradations, into a dark blue, and their texture granular. The *haiyne* also occurs in massive rectangular pieces of the size of the thumb, and is accompanied with leucite, meli-

lite, hornblende, pseudo-nepheline, mica, and other minerals." It has been considered by many of the Neapolitan geologists that the plains of Capitanata, between Volture and the sea, were formerly a deep gulf, on whose shores the volcano when in activity was situated. This hypothesis is in perfect accordance with the theories of those writers who regard the proximity of the sea as a necessary condition in every active volcano, and believe that it becomes extinct as soon as it is deprived of the supply of water by which combustion is excited.

East of Melfi, above the tributary branches of the Rendina, is,

8 *Venosa*, an episcopal city of 6000 souls, a name dear to the scholar as that of the birthplace of Horace. It is situated on a small plain, surrounded by hills on which are several towns and villages retaining sufficient traces of their ancient names to identify them with the places he has immortalized. Few cities south of Rome have given rise to so much antiquarian research and controversy as Venosa. The observations of Bishop Lupoli and Cimalia occupy two large quarto volumes, and succeeding topographers have entered most minutely into the origin and history of the city. But these details would possess little interest for the stranger; and it will be sufficient to state that Venusia was an important Roman colony before the war with Pyrrhus, and that it received the thanks of the senate for the protection it afforded to the Consul Varro after the battle of Cannæ. Most of the antiquities for which Venosa was remarkable have disappeared. Its principal interest to the modern traveller arises from its connection with Horace, and from its association with the history of the Norman kings. Horace was born here B.C. 65, during the consulate of Manlius Torquatus and Aurelius Cotta, recorded by himself in a well known ode,

"O nata mecum Consule Manlio,
Seu tu querelas, sive geris jocos,
Seu rixam, et insanos amores,
Seu facilem, pia testa, somnum."
HOR. OD. III. XXI.

In one of the streets of the city is a column surmounted by a bust of the poet, dressed in a clerical habit, like that of Ovid at Solmona, and evidently referrible to the same period.

The massive ruins of the Castle of Venosa, close to the principal gateway of the city, give a very picturesque character to the quarter in which it is situated; but it wants the interest of antiquity and association which belongs to Melfi. It was erected in the 15th century by Pirro del Balzo, the Prince of Altamura and Venosa, but never completed. His name and armorial bearings are recorded on a marble slab above one of the bridges over the moat. The interior of the building is converted into a tavern and stables, and the rest is allowed to fall into ruin without an effort to preserve it.

Cardinal Luca, the learned author of the "*Theatrum Justitiæ et Veritatis*," was born in Venosa in 1617. In the earthquake of 1851 the city suffered severely. The market place was levelled. Numerous houses were reduced to a heap of ruins; and the earth in the neighbourhood was torn up and split into rugged fissures.

The most interesting building in Venosa is the celebrated Norman *Abbey of the Holy Trinity*, founded by Robert Guiscard, and consecrated in 1059 by Pope Nicholas II. Previous to this period a church existed on the spot, which had been erected in the tenth century, on the site of a Temple of Hymen, by Gisulfo, Prince of Salerno. The foundation of Robert Guiscard, says Mr. Craven, "belonged to the Benedictine order, and its occupiers, probably towards the close of the thirteenth century, undertook to add to it a church on a very extended scale, in the fabrication of which they employed all the materials of the adjoining amphitheatre, which for magnitude and beauty of architecture held a distinguished rank among the most noted of Roman edifices. This operation levelled the Roman work with the soil, and its outline is scarcely visible; but that which absorbed the materials that composed it has never been com-

pleted. In its unfinished condition it nevertheless exhibits remains of a singular and not unskillful taste in architecture. The walls of the whole building are entire, without any roof, and encircle a considerable space. Two low columns, with grotesque but elaborately finished capitals, point out the line of the lateral aisle; and one large pilaster, formed of several united pillars, resembling many of the Gothic specimens in our English cathedrals, was probably one of four meant to support the dome or cupola. In a straight direction with this, a deep arched niche in the centre of the transversal wall was most likely intended to contain the altar. The stones have all been taken from the amphitheatre in their original form, and are placed, after the manner of the ancients, without any cement, which stamps the fabric with a character unusual to those of the middle ages. Several inscriptions on slabs of immense length are mixed with these, most of them placed with the letters downwards. The ruin is imposing from its magnitude and the regularity of its masonry; and its picturesque appearance is much enhanced by a plant of jessamine, the stem of which, about eight inches in diameter, has forced itself through the interstices of the wall, and covers its sides for a considerable distance with a profusion of foliage and flowers."

The adjoining church which is perhaps coeval with the original abbey, contains two large columns with marble capitals, evidently brought from the ruins of the ancient city. It is moreover remarkable for the TOMBS OF ROBERT GUISCARD, and of his first wife, ALBERADA, the mother of Bohemond, divorced from Guiscard on the ground of consanguinity. The former is a plain marble sarcophagus, standing in a niche in the wall. It contains the bones of Robert Guiscard, and of his brothers, William Bras-de-fer, Drogo, who was murdered there on the feast of St. Lawrence in 1051, and Humphrey, who succeeded him. On the opposite side of the church is a similar sarcophagus, containing the body of Alberada, and

bearing the same inscription as that observed on the tomb of Bohemond at Canosa:

"Gulcardi, conjux, Alberada, hâc conditur)
arca,
Si genitum queris, huc Canusium habet."

In the neighbourhood of Venosa are several places interesting to the traveller from their mention by Horace. In the ode on the Mons Vultur, already quoted, the poet alludes to Acherontia, Bantia, and Ferentum. The first is *Acerenza*, built like a nest, as described by Horace, "*celsum nidum Acherontiae*," on a steep hill about 14 miles south of Venosa, above two branches of the Bradano. Nearly midway between these towns is *Forenza*, marking the site of Ferentum; while the name of *Bantia* is perpetuated by the Abadia de' Banzi, south of the Bosco dell' Abadia, between Palazzo and Acerenza, the "*Salus Bantini*" of the poet. Palazzo is also interesting as the site which the Abbé Chaupy assigns to the *Fountain of Blandusia*, on the strength of ecclesiastical records which in his opinion leave no doubt upon the subject, though the Roman antiquaries, apparently upon grounds equally strong, identify it with two springs near the site of the Sabine Farm between Tivoli and Monte Genaro:

"O Fons Blandusie, splendidior vitro,
Dulci digne mero, non sine floribus,
Cras donaberis hedo,
Cui frons turgida cornibus
Primis, et Venerem et praelia destinet
Frustra."

HOR. Od. III. xiii.

The country between Venosa and the site of Bantia, in which the Rendina, on one side, and the Bradano, on the other, have their origin, is memorable as the scene of the death of Marcellus, the conqueror of Syracuse, and the first Roman general who checked the victorious progress of Hannibal in Italy. During the progress of the campaign, he separated himself from his camp on this spot, and fell into an ambuscade in which he perished, *a.c.* 209.

North of Venosa is *Lavello*, a small town of 3000 inhabitants, near the Ofanto, where Conrad died suddenly in 1254, at the age of 26 years, it is sup-

posed from poison administered by the partisans of the Guelph faction, leaving to the charge and protection of his brother Manfred the ill-fated Conradin, his son by Elizabeth, daughter of Otho Duke of Bavaria, then only 2 years old. From this place it is possible for the traveller, who does not wish to retrace his steps, to reach Canosa, by following the right bank of the Ofanto, and falling into the high road of Apulia at Cerignola. (See Route 54.) From Spinazzola, situated 14 miles east of Venosa, Potenza may be reached by a road described in Route 51.

ROUTE 50.

NAPLES TO REGGIO.

40 posts, equal to 299 Italian miles.

[The first stage is a post royal, and is therefore charged $\frac{1}{2}$ post extra.]

	Italian Posts. Miles.
Naples to Torre dell' Annunziata - - -	$1\frac{1}{2} = 10$
Torre dell' Annunziata to Nocera - - -	$1\frac{1}{2} = 10$
Nocera to Salerno - - -	$1\frac{1}{2} = 7$
[An extra horse allowed for every pair.]	
Salerno to Eboli - - -	$2 = 15$
Eboli to La Duchessa - - -	$1\frac{1}{2} = 9$
[An extra horse for every pair both ways.]	
La Duchessa to Auletta - - -	$1\frac{1}{2} = 9$
[An extra horse for every pair from Auletta to Duchessa.]	
Auletta to La Sala - - -	$1\frac{1}{2} = 12$
[An extra horse for every pair.]	
La Sala to Casalnuovo - - -	$1\frac{1}{2} = 11$
Casalnuovo to Lagonegro - - -	$1\frac{1}{2} = 11$
[An extra horse for every pair.]	
Lagonegro to Lauria - - -	$1 = 10$
Lauria to Castelluccio - - -	$1 = 8$
Castelluccio to La Rotonda - - -	$1 = 7$
La Rotonda to Campotenese - - -	$1 = 6$
Campotenese to Castrovillari - - -	$1\frac{1}{2} = 8$
Castrovillari to Tarsia - - -	$2 = 18$
Tarsia to Ritorto - - -	$1\frac{1}{2} = 11$
Ritorto to Cosenza - - -	$1\frac{1}{2} = 11$
Cosenza to Rogliano - - -	$1 = 9$

	Italian Posts. Miles.
Rogliano to Acrifoglio - - -	$1\frac{1}{2} = 9$
Acrifoglio to Colla - - -	$1\frac{1}{2} = 9$
Colla to Tiriolo - - -	$1\frac{1}{2} = 10$
Tiriolo to Casino Chiriaco - - -	$1\frac{1}{2} = 12$
Casino Chiriaco to Torre Masdea - - -	$1\frac{1}{2} = 10$
Torre Masdea to Monteleone - - -	$1\frac{1}{2} = 10$
Monteleone to Rosarno - - -	$2 = 16$
Rosarno to Palme - - -	$1\frac{1}{2} = 14$
Palme to Bagnara - - -	$\frac{3}{4} = 6$
Bagnara to Villa S. Giovanni - - -	$1\frac{1}{2} = 12$
Villa S. Giovanni to Reggio - - -	$1 = 9$
<hr/> 40 = 299 <hr/>	

Inns on the road. It is almost impossible, in the lines of road which are seldom visited by travellers, to describe the inns with any certainty that they will be found, from year to year, conducted by the same proprietors or even under the same titles. It is therefore superfluous to mention the small inns of the minor towns, or the variable locande of the post stations; the names of the inns in the principal towns are all which we can venture to give. *Salerno*, The Europa, La Vittoria. *Eboli*, Locanda Nobile. At *Lo Scorsò*, beyond, is an inn which the vetturini make their 2d day's journey from Naples. *Lagonegro*, a small inn which the vetturini make their 3d day's journey. *La Rotonda*, a vetturino inn, usually the 4th day's journey. *Cassano* and *Spazzano*, off the high road, with inns frequented by the vetturini, ending the 5th day's journey. *Cosenza*, a vetturino inn. *Rogliano*, the 6th day's journey of the vetturini. *Tiriolo*, the 7th day's resting place of the vetturini. *Monteleone*, the 8th day's journey of the vetturini. *Bagnara*, the 9th day's journey of the vetturini.

Before leaving Naples it is necessary to have the passport signed at the prefecture of police, and if travelling post, to have the regular order for post-horses. If the traveller intend to embark at Reggio for Sicily, the *visa*

of the British minister will be required previous to that of the police.

No post-road in Italy is so little frequented or abounds in such magnificent scenery as this high road (the *Strada Regia*) into Calabria. Few travellers go further south than Salerno and Pæstum; and it must be admitted that the absence of good inns has hitherto been a sufficient discouragement, to say nothing of the fatigues of a journey which occupies, in vetturino travelling, more time than is required for the voyage from Liverpool to New York. In former years a still more serious difficulty existed, in the lawless state of all the southern provinces and the consequent frequency of brigands, which compelled travellers to seek the protection of an escort. At present, however, it very rarely happens that such difficulties occur on any but the by-roads, which are still so much infested with robbers that no one should attempt to explore them without the advice of the local authorities. The high post-road is generally well guarded, and the traveller who can submit to the customs of the country and has learned to tolerate Italian inns such as they are found elsewhere out of the beaten tract, will find that a journey into Calabria more than compensates for any temporary inconveniences he may incur. The three provinces are in the highest degree rich in natural beauty. The hills are clothed with enormous forests, presenting in their upper ranges mountain scenery of such grandeur as can be met with in no other district of the same extent south of the Alps; while the fertile valleys, the picturesque and broken coasts, and the sites rich in classical associations, afford a combination of beautiful and interesting scenes which the traveller will not find surpassed in any part of Europe. The artist who has not explored any portion of Calabria and the Abruzzi little knows how much magnificence remains to be illustrated by his pencil.

The diligences with the mails (*vetture corriere*) leave Naples for Reggio every Monday, Wednesday, and

Saturday, and arrive in Naples on their return every Wednesday, Friday, and Sunday. The fare for each place is 19 ducats, 20 grani. The vetturini take ten days to perform the journey, and charge from 50 to 60 ducats. Frequent changes have taken place in the arrangement of the posts upon this road; but as the last were rendered necessary by the completion of a new line on the frontier of Calabria Ultra, it is expected that the present tariff will be final. The vetturini usually follow a road in many parts of the Route different from that travelled by the courier, particularly between Castrovillari and Monteleone; we have therefore, in the following route, in which the posts are given according to the last government regulations, endeavoured to illustrate the journey by sufficient indications of the various possible changes.

The first three stages of the Route from Naples to Salerno have already been described in our excursions from Naples. (Excursion to Salerno, page 257.) We shall therefore refer to that description for the details of the stages, and for an account of the city of Salerno, resuming our present narrative from that spot. It will be sufficient here to remind the traveller that between Naples and Torre dell' Annunziata, he will pass through Portici, Resina, and Torre del Greco, that between Annunziata and Nocera he will cross the Sarno, and that between Nocera and Salerno he will pass the town and monastery of La Cava, and the pretty watering place of Vietri.

1½ Torre dell' Annunziata.

1½ Nocera.

1½ SALERNO, described at page 263.

On leaving Salerno, the road proceeds along the plain, crossing several small streams, and passing through the village of Vicenza, in which we recognize the name of Picentia, the capital of the Picentini. It was formerly a post station on this route. On one of the streams, the Tusciano, is the village of Battipaglia, where the road to Pæstum branches off. On the slopes of the lofty moun-

tains which bound the plain on the north are several picturesque villages, among which, Giffoni, Montecorvino, and Olevano are remarkable for their commanding situations.

15 *Eboli*. (Locanda Nobile, a good inn, formerly a monastery.) Eboli is a small provincial town of 5000 inhabitants, pleasantly situated at a considerable elevation above the level of the plains. The climate is said by the natives to be uniformly mild notwithstanding this elevation; but during the summer the town becomes unhealthy, in consequence of being surrounded by numerous small streams which fall into the Sele in the plains. The town commands a fine view of the sea and of the magnificent forest of Persano. Towards the east it embraces the towns placed on the slopes of Monte Alburno and the valley of the Sele. It is remarkable as the birthplace of Pietro di Eboli, the metrical historian of Tancred. Eboli disputes with Campagna, a small town among the mountains on the north, the honour of having been the birthplace of the most notorious brigands of the province.

An extra horse, and *vice versâ*, between this and La Duchessa. A few miles from Eboli the Sele is crossed by a handsome bridge. The road approaches Monte Alburno, and commands during the ascent a fine view of the sea, including the plains of Salerno and Pæstum.

1½. 9. La Duchessa, a post station. Lo Scorso, a short distance beyond it, on the summit of the mountain, is one of the resting places of the vetturini on the 2d day's journey from Naples. It contains a very tolerable inn. In the elevated region opposite to it are the villages of Castelluccio, Galdo, and Sicignano, most picturesquely placed among the heights of Alburnus. This mountain, which forms the most striking object in the landscape from Pæstum, separates the open plain between Lo Scorso and Auletta from the sea. The scenery of its dark forests and deep ravines is magnificent. Its lower slopes are clothed with extensive woods of oak and beech, interspersed

with ilex. They are mentioned by Virgil in a very beautiful passage: —

“ Est lucos Silari circa, illicibusque virentem
Plurimus Alburnum volitans, cui nomen asilo
Romanum est, cæstrum Graii vertère vocantes;
Asper, acerba sonans; quo tota exterrita
sylvæ

Diffugunt armenta, furit mugitibus æther
Concussus, sylvæque, et sicci ripa Tanagri.”
Georg. iii. 146.

The road descends into the romantic valley of the Negro, the ancient Tanager, which rushes along its rocky bed forming small cataracts in its course. The river is crossed before arriving at Auletta.

1½. 9 *Auletta* is a small town of 3000 inhabitants, situated on an elevation above the Negro, amidst a grove of olive trees and vineyards. The Emperor Charles V. lodged here on his return from Africa to Naples. A *cammino traverso* of 3 posts leads through Vietri to Potenza, the capital of Basilicata (Route 51.). Travellers returning from Auletta to Duchessa must take an extra horse for every pair. The same rule applies to the stage from Auletta to La Sala.

A short distance beyond Auletta is *Pertosa*, one of the resting places of the vetturini from Naples on the 2d day. Below this place is a large cavern dedicated to San Michele, from which the Negro rushes into the ravine, after a subterranean course of two miles from La Polla. Beyond Pertosa, the road crosses a magnificent bridge of 7 arches, called Ponte di Campestrino, spanning a ravine of immense depth, through which flows one of the branches of the Negro; it then ascends the mountain by well-constructed zigzags, carried up the side of its steep declivities in a very masterly manner. The engineering of this road is not inferior to that observed in many of the Alpine passes. A few miles beyond the summit, the road descends into a pass at the northern extremity of the Val di Diano. On the right, beautifully situated in the extreme angle of the valley, is the town of *La Polla*, with a population of 7000 souls. At the base of the hill on which the town is built, the Negro, which here

assumes the character of a considerable river, suddenly disappears, and pursues its subterranean course for two miles as far as Pertosa. This fact is recorded by Pliny, who describes the stream as being "in the territory of Atina," a small town still existing in the valley.

The Val di Diano is locally celebrated for its beauty and fertility. It is 20 miles long and 8 broad. The Negro, here called the Calore, flows through it, and tends, with the number of artificial pools formed by the natives for the purpose of steeping their flax, to create the malaria with which many parts of the valley are afflicted. On the hills on either side numerous villages are placed, giving an animated and picturesque character to its scenery. The road continues to descend the valley, leaving on the left Atena, which has preserved its ancient name with only the difference of a letter, and still retains numerous vestiges of its massive walls, and the remains of an amphitheatre.

1½. 12 *La Sala*, supposed to be the ancient Marcelliana, the point from which the distances on the Via Aquilia, from Capua to Reggio, were measured. It is a thriving town of 8200 souls, beautifully situated on one of the lateral mountains of the valley, but subject to malaria. Nearly opposite, occupying the isolated hill above the western bank of the river, which is crossed by a Roman bridge, is *Diano*, the Tegianum of the Lucani, a town of 7000 souls, which gives name to the valley. Beyond this, the road passes under the considerable town of *Padula* with a population of nearly 9,000 souls; below it are the ruins of the once famous monastery called *La Certosa di S. Lorenzo*, ruined by the French during their occupation of Calabria. It is a fine and extensive building, but so despoiled of its ornaments that little remains to attract the attention of the traveller. *Montesano* and the adjacent Capuchin convent are passed at the extremity of the valley, which contracts considerably at this end. The road ascends gradually from the plain to *Casalnuovo*.

1½. 11 *Casalnuovo*, a miserable vil-

lage of 2000 souls, situated on an eminence. Several small streams, the tributaries of the Negro, are crossed in the neighbourhood of the village. An extra horse for every pair between *Casalnuovo* and *Lagonegro*.

The frontier dividing the province of Principato Citra from Basilicata is passed under the lofty and well-wooded range of *Monte Cocuzzo*. The road ascends in a serpentine course between the lateral mountains, and crosses the *Trecchina* near its source, about midway between the frontier and *Lagonegro*.

1½. 11 *Lagonegro*, a town of 5000 souls, the capoluogo of the 4th distretto of Basilicata, picturesquely situated in a wild and gloomy position at the extremity of a narrow glen, overhung by the lofty heights of *Monte Cocuzzo*, *Monte del Papa*, and *Monte Sivino*. It contains an inn, which is usually the resting place of the vetturini on the 3d day's journey from Naples. At its southern entrance the road crosses two branches of the *Trecchina* by bridges thrown across the deep and narrow ravines in which they flow, and proceeds thence through a bleak and gloomy defile characterized by the picturesque wildness for which the ravines of this province are remarkable. One of the first battles between the Neapolitans and the French army of Joseph Buonaparte, after the invasion of Naples in 1806, was fought at *Lagonegro*, when General Regnier defeated the Neapolitan army commanded by Col. Sciarfa — one of the few instances during the war in which the native forces appear to have shown a gallant spirit of resistance. During the second invasion of the French army, when they resented by the most fearful vengeance the excesses committed by the brigand army of *Fra Diavolo* and *Mammone* during their previous retreat, *Lagonegro* and other towns on this route occupied by the French were the scenes of the most terrible executions. Colletta the historian affirms that he himself saw a person impaled "con barbarie Ottomana," by order of a French colonel who had been

a prisoner in the Levant. Many others, according to the same authority, were stoned to death, or subjected to the most terrible tortures, "quasi non bastassero l'archibugio, la mannaja, il capestro."

On the right of the road after leaving Lagonegro, *Rivello* and its dependent hamlet of *Bosco* are passed, occupying the crests of hills overlooking the valleys of the *Trecchina* and its tributary streams. On the left, towards the east, in the gloomy valleys of *Monte Sívino*, the river *Sinno*, the *Siris* of the Greeks, takes its rise, and flows thence into the gulf of *Taranto* near the site of ancient *Siris*, the rival of *Sybaris* and *Metapontum*.

1. 10 *Lauria*, picturesquely situated on the side of a steep and lofty mountain at a considerable elevation above the sea, and opposite to the imposing mass of *Monte Sívino*. It is an important provincial town of 8400 souls, separated into two divisions called the upper and lower towns, with a cascade dashing from the rock on which the upper town is built. It is surrounded by vineyards, which, though thriving, produce, in consequence of the comparative coldness of the climate, a harsh and acid wine. There is no inn at *Lauria*, but there is a tolerable *osteria* about 2 miles further on the high road. A few miles beyond *Lauria*, *Galdo* is passed on the hills on the right.

1. 8 *Castelluccio*, divided, like *Lauria*, into the upper and lower towns, which include a united population of 5500 souls. The lower town, situated in the the plain, is the most extensive, and contains the post-house. The upper town, from its high position on the summit of a rocky eminence, is usually very cold. *Castelluccio* is built above one of the branches of the *Lao*, the *Lais* of the Greeks, between the southern flanks of *Monte Sabino* and the range of mountains called the *Costiera d'Agromonte*. The woods around it abound with game. The town is remarkable as the birthplace of *Giovanni Albini*, the historian of the *Aragonese* kings, who was also celebrated in his day as the author of some elegant Latin verses.

On the slope of the hill on which the upper town is built, Colonel *Sciarfa* gallantly defeated the republican army in 1799. South of *Castelluccio* is *Lajno*, picturesquely placed on the hills bounding the *Lao*, by which it is divided into two portions; the one called *Lajno Borgo*; the other, *Lajno Castello*. Some miles lower down is *Orsomarzo*, a small village situated in a deep defile watered by a little stream flowing into the *Lao*. It is remarkable for the conflict between the peasantry and the French in 1810. The latter were surprised there by the peasants, who threw down masses of stone upon them, and occupied every height which commanded the ravine; but in spite of this formidable resistance the French detachment succeeded in forcing their passage out of it, although with considerable loss. Leaving *Castelluccio*, the road crosses the narrow tongue of the *Calabrian* frontier formed by the meandering course of the bright and rapid *Lao*. After crossing the stream twice, the road again enters the province of *Basilicata*, and traverses it for about 2 miles further.

1. 7 *La Rotonda*, a small and dirty village of 3500 inhabitants, prettily built round a conical hill in the centre of that rich tract of the frontier of *Basilicata* which lies between the two branches of the *Lao*. One of these branches, known by the name of the *Serico*, rises in the ravines of *Monte Alberico* near *Viggianello*; the other has its source below the flanks of the *Campotenese*. *La Rotonda* is usually the resting place of the *vetturini* on the 4th day's journey from the capital.

The province of *Basilicata* is finally left here; and we enter the province of *Calabria Citra*. A tedious ascent leads to the long and narrow strip of table land stretching from N. to S. called the *Campotenese*, one of the bleakest mountain plains in the kingdom. In winter it is covered with snow, and at all times it wears a desolate and chilly aspect. In 1806 the *Campotenese* was occupied by the entrenched camp of General *Damas*, commanding the *Neapolitan* army and volunteers, amounting

to 16,000 men. General Regnier advanced with the French army to give them battle, drove the royal forces from Campestrino and Lagonegro in his passage, routed the troops in occupation of Rotonda, and descended without opposition into the plain of Campotene. The Neapolitans fled at the first fire, abandoning their entrenchments with their artillery and baggage; but nearly all of them were made prisoners, and that in a position of great strength, where a few thousand men might have arrested the progress of the largest army. After this disgraceful route, General Damas, it is said, was unable to collect together more than 900 infantry and 50 horse.

1. 6 Campotene, a post station. At the extremity of the plain, several well-constructed zigzags lead down the defile called the *Dirupata di Morano*, and through the narrow valley at the base of Monte Polino to *Morano*, the Lucanian Muranum, beautifully situated in a well-wooded dell beneath the western flanks of Monte Polino, among which the *Coscilello* rises. The town, which contains a population of 9000 souls, is highly picturesque, being placed on a conical hill, the summit of which is occupied by a fine feudal castle of Gothic architecture. The vetturini generally rest here to dine. The road beyond is shut in by lofty and well-wooded mountains. It crosses the *Coscilello*, and follows its left bank as far as —

1½. 8 *Castrovillari*, the chief town of the distretto, with a population of 7000 inhabitants, situated on an eminence surrounded by lofty mountains, but presenting little to detain the traveller. It is divided into two portions, the more modern of which contains many handsome streets and residences of the proprietors of the district. The massive Castle is supposed to belong to the Norman period. There is a *cammino traverso* from *Castrovillari* to *Rossano* of 3½ posts. (Route 60.)

The vetturini from Naples to Reggio generally turn off from Castro-

villari, by an excellent road, through *Frascineto* and *Porcile*, to *Cassano* (8 miles), a small but beautiful episcopal city of 6000 souls, situated on the *Ejano*, where they usually rest after the 5th day's journey. *Cassano* is one of the most picturesque places in Southern Italy, and is not only surrounded by beautiful scenery, but enjoys a climate which affords all the conveniences of life. It has also hot sulphurous baths, which are in great local reputation. The ruins of its feudal Castle, once the stronghold of the *Serra* family, rise above it on the magnificent mass of rock round which the city is built. The view from the castle is most extensive, commanding the rich scenery of the valleys of the *Coscile* and *Crati*. *Cassano* is supposed to be the *Cosa* of the Romans. The picturesque Roman tower is said to have been the place from which the stone was thrown which killed *T. Annius Milo*, who was besieging the city in the cause of *Pompey*, and whose name is better known by *Cicero's* celebrated oration in his defence. It is still called "*Torre di Milo*." The village of *Civita*, higher up the valley, overlooking the course of the *Raganello*, is inhabited by *Albanians*. In its neighbourhood are some remains of ancient buildings, considered by some antiquaries to mark more correctly the site of *Cosa*.

From *Cassano*, a road along the coast leads north to *Taranto* (Route 59.), and another south to *Catanzaro* (Route 60.).

After leaving *Cassano* for *Reggio* the vetturini proceed south along the flanks of *La Serra* to *Spezzano*, an *Albanian* village of 1400 inhabitants, sometimes called *Albanese*, to distinguish it from two others in the district of *Cosenza*. It contains a very tolerable *osteria*, which the vetturini who do not stop at *Cassano* make their resting-place for the night. The *Coscile*, which joins the *Crati* near the sea, below the site of ancient *Sybaris*, is crossed about 4 miles north of *Spezzano*. The distance from *Spezzano* to *Tarsia* is 5 miles.

The post-road from Castrovillari to Tarsia proceeds directly south, crossing the Coscilello, the Tiro, the Esaro, and the Isauro, all tributaries of the Coscile.

2. 18 *Tarsia*, a small town of 1500 souls, situated between the Isauro and the Crati. It consists of one long street, at the extremity of which are the ruins of the ancient castle of the Spinelli family. It is the birthplace of Marco Aurelio Severini, the celebrated anatomist and surgeon of the 17th century. The road now ascends the left bank of the Crati, through a highly cultivated and beautiful country, bounded by well-wooded hills. *S. Marco* is passed on the right, and nearly opposite it is *Bisignane*, an episcopal city of 4000 souls, situated on a hill near the junction of the Mucone with the Crati. It gives the title of prince to the only existing branch of the San-severino family.

1½. 11 Ritorto, a post station.

On the chain of hills which bounds the valley on the east are Luzzi, Le Rose, Castiglione, and numerous small dependent villages. Among those on the western range are the villages of *Montalto* and *S. Sisto*, which have peculiar interest for the Protestant traveller, as having been two of the principal Calabrian colonies of the Waldenses who settled in the province towards the close of the 14th century, and maintained their faith undisturbed for nearly two centuries. At the period of the Reformation these small colonies were joined by missionaries from the valleys of Pragela and Geneva, under whose teaching the reformed doctrines began to spread in several towns and villages around Cosenza. *La Guardia*, on the coast, was another stronghold of the Protestant worship. The court of Rome, fearing the consequences of this movement, dispatched two monks into Calabria, in order to suppress the Waldensian churches. They arrived at *S. Sisto*, and, with much apparent gentleness, warned the inhabitants against the consequences of persisting in their heresy, desiring them to discontinue their attendance on their new teachers, and promising the protection of the

Holy See if they returned to the mass, which would be celebrated on a certain day. At the time appointed, the whole population, instead of complying with the injunction, quitted the town, and retired into the wooded fastnesses of the surrounding mountains. The disappointed monks then proceed to *La Guardia*, where they succeeded in inducing the inhabitants to comply with their demands, by falsely representing that their brethren at *S. Sisto* had formally renounced their errors by attending mass; but the deception was soon discovered, and the inhabitants, suspecting treachery, determined to follow the example of their neighbours and join them in the woods. The monks, however, in the meantime, had sent troops in pursuit of the fugitives from *S. Sisto*, who were hunted down like wild beasts, until a party who had taken possession of an almost inaccessible hill was enabled to organize an attack in which the soldiers were put to flight. This act of successful resistance exasperated the Church; and at the desire of the Pope, the Viceroy of Naples, Don Pedro de Toledo, marched in person into Calabria, with a large body of troops, and with a special commission appointed by the Neapolitan Inquisition. *S. Sisto* was delivered up to fire and sword; the fugitives were tracked to their recesses, and either killed upon the spot, or left to die of hunger in the caverns to which they fled for shelter. The inquisitors now proceeded to *La Guardia*. The town was fortified, and as the Papal party could not reduce it by force, they gained possession of it by inducing the citizens to agree to a pretended exchange of prisoners. Seventy of the principal inhabitants were seized and conveyed in chains to *Montalto*, where they were submitted to the most horrible tortures. Some were sawn through the middle; some thrown from high towers; others beaten to death with iron rods and burning torches; others had their bowels torn out; and one, Bernardino Conti, was covered with pitch, and publicly burnt to death in the streets of Cosenza. Neither females nor children escaped the fury of the

inquisitors; but the details are too shocking to be related here. These events took place about 1555, exactly a century before the massacres in Piedmont, which called forth the indignant protest of Cromwell to the Duke of Savoy, and induced Milton, who then held the diplomatic pen of the great Protector, to express his feelings of pious sorrow in one of his finest sonnets. A few years afterwards, as the reformed doctrine continued to linger in several towns, in spite of these persecutions, another and more successful attempt was made to extirpate the heresy. In 1560, the Protestants of Montalto were put to death, one by one, under the superintendence of the Marquis of Bucchianico. A Roman Catholic eye-witness, who has left an account of this massacre, which Dr. M'Crie quotes in his *History of the Reformation in Italy*, states, that he "can compare it to nothing but the slaughter of so many sheep. They were all shut up in one house as in a sheepfold. The executioner went, and bringing out one of them covered his face with a napkin, led him out to a field near the house, and causing him to kneel down, cut his throat with a knife. Then taking the bloody napkin, he went and brought out another, whom he put to death after the same manner. In this way the whole number, amounting to 88 men, were butchered." The bodies were then quartered, and hung up in the public roads from one end of Calabria to the other. The same eye-witness states, that "the number of heretics taken in Calabria amounts to 1600, all of whom are condemned, but only 88 have as yet been put to death." The Viceroy of that time, Don Parasan de Rivera, Duke d'Alcala, ordered most of the survivors to be sent to the galleys, and the women and children to be sold as slaves. These details are confirmed by Tommaso Costo in his notes on Colanuccio's *History of Naples*, by Giannone, and by many other writers of credit. The history of the Protestant persecutions in Calabria is one of the darkest pages in the annals of Christianity, and presents a melancholy coun-

terpart of the atrocities perpetrated in the sanguinary crusades of Simon de Montfort.

Between Tarsia and Cosenza the road crosses numerous torrents — the Finito, Amea, Mavigliano, Settimo, Emoli, Sordo, and Campagnano, all falling into the Crati. The small river Busento, which is crossed before entering Cosenza, has a singular historical interest, inasmuch as it flows over the grave of Alaric King of the Goths. A portion of his formidable army was advancing south in order to embark for the invasion of Sicily, when the design was unexpectedly defeated by the premature death of Alaric at Cosenza. "The ferocious character of the barbarians," says Gibbon, "was displayed in the funeral of a hero, whose valour and fortune they celebrated with mournful applause. By the labour of a captive multitude, they forcibly diverted the course of the Busentinus. The royal sepulchre, adorned with the splendid spoils and trophies of Rome, was constructed in the vacant bed; the waters were then restored to their natural channel, and the secret spot where the remains of Alaric had been deposited was for ever concealed by the inhuman massacre of the prisoners who had been employed to execute the work."

14. 11 **COSENZA**, nearly retaining its ancient name, Consentia, the chief city of the Brutii. It is the capital of the province of Calabria Citra, the seat of an archbishopric, and the residence of all the civil and military authorities of the province. Its population is 9000. It has a very tolerable inn, agreeably situated in the principal street. The city is situated in a deep glen at the junction of the Busento with the Crati, by which it is divided into two portions. The lower city is much exposed to malaria; but the upper, on the eastern bank, is healthy, and contains the fine building of the Tribunale, and numerous public establishments. The houses and palaces of the opulent proprietors of the province are usually well built. The streets, however, are frequently narrow and crooked; but

the shops are good, and the industry of the city is developed by extensive manufactories of silk. In 1270, as Philip the Hardy, who had just become King of France by the death of his father St. Louis during the siege of Tunis, was returning through Calabria to France from that disastrous crusade with the dead bodies of his father, brother, brother-in-law, and son, his first wife, Isabella of Aragon, died as they were passing through Cosenza. When the king resumed his journey, himself almost in a dying state from the effects of the African fever which had been so fatal to his kindred, he travelled with five coffins in his train, which it was the first act of his reign to deposit in the royal vaults of St. Denis. The cathedral contains the tomb of Louis III., Duke of Anjou, whom Joanna II. adopted as her heir in opposition to Alfonso of Aragon. He died here in 1435, eighteen months after his marriage to Margaret of Savoy, which was solemnised in this cathedral with great pomp in 1433. Cosenza was the birth-place of Aulus Janus Parrhasius, the celebrated grammarian, who was born here in 1470, and of Elia Astorini, the mathematician and natural philosopher, who was born here in 1651. It was the seat of the terrible military commission established in Calabria during the French occupation of 1808.

It is much to be regretted that the absence of good roads, and the danger of travelling by unfrequented paths in a country so often infested by brigands, renders a large number of interesting and picturesque towns on the western coast almost inaccessible to the traveller. A long line of impracticable mountains separates that rocky coast from the interior of the province, and the only pass by which the maritime towns can be approached is that one over which a road to *Paola* has recently been laid down. Many of these towns have no communication with each other except by water. The most important of them are Amantea, with a population of 2300 souls; Lago, with 3000; Ajello, with 3800; Belmonte, with

2900; Fiumefreddo, with 2800; S. Lucido, with 2300; Paola, the capital of the distretto, with 6000; Fuscaldo, with 7500; Cetraro, with 5700; Belvedere, with 3900; Verbicaro, with 4500; and Scalea with 2900. In 1806, during the occupation of Calabria by the French, many of the small ports as far north as the Gulf of Policastro were occupied by the troops of the royalists, and by the Calabrian insurgents under Fra Diavolo, who were supplied with arms and ammunition by Sir Sidney Smith, who was constantly cruising on the coast to intercept the communications of the enemy, and to prevent their landing cannon, which the existing state of the roads did not allow them to convey by land. *Amantea* is memorable for the two gallant sieges it maintained during this war against the whole strength and skill of the French army. The town and fortress are built on a high rock on the very margin of the sea; three sides of it are protected by the rocks, and the fourth by an old wall between two weak bastions. Col. Mirabelli, a native of the town, defended it during the siege with a mere handful of soldiers and only three cannon. General Verdier first invested the place in Dec. 1806, with 3200 picked men, and with every means for reducing it which military science and artillery could supply. After a long and ineffectual attempt, during which the breaches were filled by the besieged almost as soon as they were made, and after many efforts to scale the fortress, during one of which the French had so nearly reached the summit unperceived as to hear the conversation in the citadel, the French were obliged to abandon the enterprise, and retire to Cosenza. In the following spring a second attempt was made, in which famine assisted the efforts of the besiegers, and after a siege of 40 days the little garrison capitulated on honourable terms, the French general considering that they had justly entitled themselves to his respectful consideration. *S. Lucido* is supposed by many of the Calabrian topographers to be the Ausonian Temesa,

famous in the verse of Ovid for its gold and copper mines. It is also celebrated by the poets as having been haunted by the shade of Polites, a companion of Ulysses, in expiation of whose treacherous murder the inhabitants were compelled to offer the annual sacrifice of a virgin, until Euthymus the Locrian relieved them from the penalty by conquering the evil spirit. North of it is *Paola*, the Patycus of the Greeks, finely situated on the shore, on the borders of a deep ravine which is crossed by a handsome bridge. It contains some good houses and a feudal castle, and, like Scylla and other towns on this coast, it has extensive silk manufactories. It is, however, better known as the birthplace of S. Francesco di Paola, the celebrated founder of the order of the Minimi, to whom the new church in Naples is dedicated. Beyond Paola is the small village of *Guardia*, one of the Protestant colonies of the Waldenses, whose persecutions have been described in a preceding page. North of Diamante, is *Cirella Vecchia*, which almost retains its ancient name of *Cerilli*. The *Portus Parthenius*, ascribed by Pliny to the Phocians, is supposed to have been near it.

Among the mountains a few miles S.W. of Cosenza, situated on a triple hill, is *Mendocino*, considered by most Italian antiquaries to mark the site of *Pandosia Brutiorum*, which witnessed the defeat and death of Alexander King of Epirus. Both Strabo and Livy place this *Pandosia* in the neighbourhood of Cosenza. The stream which flows below *Mendocino* is known as the *Arconti*, and the similarity of the name with the ancient *Acheron*, which was associated by the oracle with the prediction of the fate of the Grecian prince, gives additional confirmation to the locality.

Eastward of Cosenza, beyond the dense cluster of villages which cover the hills on the right bank of the *Crati*, is the vast tract of mountain and table land still called by the ancient name of the *Sila*. This remarkable tract is less known and explored by travellers than any mountain district in the

south of Europe. It may be said to be about 30 miles in length, and from 15 to 20 broad, commencing near the *Mucone*, south of *Bisignano* and *Acri*, and stretching through the whole southern portion of *Calabria Citra* into *Calabria Ultra* II., nearly as far as *Catanzaro*. Many of the higher peaks of *La Sila* are covered with perpetual snow. The upper range of hills is clothed with impenetrable forests of firs; the lower ranges abound in oaks, beeches, and elms, and present a succession of rich pastoral plains, intersected by beautiful ravines and watered by copious streams. These table lands are used by the agriculturists of the south as the summer pasturage of their flocks. At the breaking up of winter not only the shepherds, but many of the landed proprietors themselves, remove to *La Sila* from all the neighbouring towns. Whole families accompany this annual migration, and the priest always forms a very important personage in the cavalcade. The higher mountains command both seas. The scenery of the district is magnificent, combining every possible variety of forest and mountain; the woods abound in game, and the rivers in fish; and many of the proprietors look forward to their summer residence in the *Sila* with feelings of no ordinary pleasure. At *Longobuco*, on its eastern flanks, are some lead mines, in which silver has occasionally been found. The forests and pasturages of *Sila* were well known to the ancients, and are described by Pliny, Dioscorides, and Strabo, who say that it was 700 stadia in length. It supplied the Sicilians and Athenians with masts and timber for their fleets; and it is still the source from which the Neapolitan shipbuilders derive their principal supplies. Virgil describes it in the following beautiful passage, still applicable to the pasturage:

“Ac velut ingenti *Silâ*, summove *Taburno*,
Cum duo conversis inimica in prælia tauri
Frontibus incurrunt, pavidì cessere magistri;
Stat pecus omne metu mutum, mussantque
Juvençæ,
Quis nemori imperitet, quem tota armenta
sequantur:
Illi inter sese multâ vi vulnera miscent,
Cornuaque obnixa infigunt, et sanguine large

Colla armosque lavant : gemitu nemus omne remugit."

VIRG. *Æn.* XII. 715.

The high road, on leaving Cosenza, begins to ascend above the plain of the Crati, through a well-cultivated tract of country, abounding with villages and bordered by mulberry trees. The high ranges of hills on either side are clothed with oaks and chesnut trees. The torrents of Arbicello, Calabrici, and Ara are crossed before we reach Rogliano.

1. 9 m. *Rogliano*, a small neat town of 2000 souls, with a tolerable inn, the resting place of the vetturini on the 6th day from Naples. It is situated on a lofty hill, commanding an extensive view of the magnificent country around it, intersected by the precipitous valley of the Savuto. It is the birthplace of Vincenzo Gravina, the celebrated jurist and poet, who was born here in 1644. Rogliano was nearly destroyed by the earthquake of 1638. It was the head quarters of the brigand Francatripa, one of those lawless ruffians who were employed to act against the French during their occupation of Calabria in 1807. Gli Parenti and other places in the neighbourhood were the scenes of some of his worst atrocities. Nearly opposite Rogliano, on the west of the high road, is Belsito, whose situation fully justifies its name; and beyond it is seen the lofty peak of Monte Cocuzzo, which rises above the sea at Fiumefreddo, and is a conspicuous object from all parts of the neighbouring coast. The deep and impetuous Savuto, in which Henry, eldest son of the Emperor Frederick II., was accidentally drowned, is crossed near Rogliano. Between Carpanzano and Scigliano Diano, the road passes through a narrow glen commanding fine views of the sea. *Scigliano* is the name given to a collection of agricultural villages, which have together a population of 12,600 souls. A road here crosses the mountains to CATANZARO a distance of 2½ posts, passing through Cicala. (See Route 60.) Travellers who are desirous of examining the east coast may either take this road or another lower down at Tiriolo.

Another road diverges here from the post-road, and must be briefly mentioned. It is frequently followed by the vetturini. In fact, before the completion of the present line, it was the old post-road of the province through Nicastro to Monteleone. It passes through Villanova, and soon afterwards crosses the frontier of Calabria Ultra II. It skirts the base of Monte Reventino, and proceeds through magnificent scenery to the picturesque episcopal city of *Nicastro*, the capital of a large and populous distretto, though its own population is only 6600. It is built on the slopes of the mountains, and commands towards the south an extensive view over the plains of Maida and the Gulf of S. Eufemia. It derives its chief interest from the ruined castle, in which Henry, the eldest son of the Emperor Frederick II., was confined by his father, on account of his continued acts of rebellion. This prince, whose fate was almost a counterpart of his brothers Manfred and Conrad, had been crowned when a mere boy King of Germany. He revolted against his father, and openly allied himself with the Guelph party, but, having at length submitted, was banished into Apulia. He was subsequently removed to the castle of Nicastro, and was drowned, as we have already stated, in fording the Savuto on horseback near Martorano. Opposite Nicastro, at the foot of Monte della Pace, is S. Biagio, where are hot sulphurous baths. Beyond, it is S. *Eufemia*, situated near the site of the celebrated Norman monastery which gave name to the deep gulf between Capo Suvero and Capo Zambrone, and occupying the site of Terina, founded by Crotona and destroyed by Hannibal. It gave to the gulf the name of Sinus Terinæus. The monastery and village of S. Euphemia were swallowed up in the great earthquake of 1638, which has been made familiar to the reader by the graphic description of Father Kircher, an eye-witness of the catastrophe. This Benedictine monastery was founded by Robert Guiscard, and dedicated to the patron saint who was most likely to be acceptable to his Greek subjects.

In order to increase its sanctity, the head of S. Eufemia, who suffered martyrdom at Chalcedon, was brought from Constantinople, and deposited in the new foundation. The first abbot of the monastery was Robert de Grentemesnil, prior of S. Evroult in Normandy, whose sister, the beautiful Eremberga, soon afterwards became the wife of Count Roger of Sicily. The site of the monastery is now occupied by a pestilential lake, and nothing remains of the magnificent structure. From Nicastro, the road descends through fine olive grounds to the plain of the Lamato which here separates into three branches. The road thence proceeds obliquely across the plain to the station and tavern called Fondaco del Fico, beyond which it joins the high post-road at Torre Masdea.

The present Strada Regia between Scigliano and Tiriolo is of recent construction, and is generally in good order.

1½. 9 Acrifoglio - } solitary
1½. 9 Colla - } post stations.

The road follows the left bank of the Lamato, and passes the village of Gimigliano on the right, before reaching—

1½. 10 Tiriolo, a small town of 2200 souls, picturesquely situated midway between the Corace, which falls into the Gulf of Squillace, and the Lamato which falls into that of S. Eufemia, a position which explains the proverb that the rain which falls on the roofs of its houses runs off on one side into the Ionian, and on the other into the Tuscan sea. The very indifferent inn is generally the resting place of the vetturini who follow this route, on the 7th day. The town is interesting to the classical tourist, as being situated in the district called by Strabo the "Ager Taurianus," the position of which was established by an inscription discovered there in 1640, containing a decree of the senate relative to the Bacchanalian conspiracy described by Livy in his 39th book. It is also remarkable for the great quantity of coins of all the emperors of Magna Græcia found near it.

From Tiriolo a road leads to Catanzaro (10 m.), the point from which the traveller who is desirous of examining the eastern coast usually takes his departure. (Routes 60 and 61.)

The road to Reggio follows the course of the Lamato, and commands as it proceeds a fine view of both seas over the narrow range of hills separating the gulfs of S. Eufemia and Squillace, which are only 15 miles apart where the land is narrowest. The Lamato is crossed twice before the road enters on the plain between it and the Angitola. On the left, occupying an insulated hill at the N.E. extremity of the plain, and situated between two small streams falling into the Lamato, is *Maida*, a small town of 2800 souls, the name of which has been made familiar to the English traveller by the victory gained by the British army under Sir John Stuart over the French army commanded by General Regnier in 1806.

The *Battle of Maida* being the only one of any importance ever fought by British troops on Italian ground, we shall give an account of the action as related in the official despatches. Sir John Stuart, the commander-in-chief of the British army then in occupation of Sicily, had already distinguished himself by the defeat of General Regnier in Egypt. Urged by the repeated solicitations of the Sicilian government, and desirous of at least destroying the ammunition and stores collected in Calabria by the French for the invasion of Sicily, Sir John landed on the 1st of July in the Gulf of S. Eufemia, with a small British force of 4800 men. Having received intelligence that General Regnier was encamped at Maida, about 10 miles distant from the place of disembarkation, and that he had received a reinforcement which increased his army to at least 7000 men, Sir John, on the 4th, determined to approach his position. The French occupied a very strong position on the side of the wooded hill of Maida, having the Lamato in their front, and their flanks strengthened by a thick impervious underwood. Sir John Stuart advanced along the sea side, and states that

the position of the French was so strong that he could not have made any impression upon them if Regnier had kept his ground. But the French, confident of success, and despising the paucity of their opponents, crossed the river, and advanced to meet the British on the plain. "The two corps," says Sir John's despatch, "at the distance of about 100 yards, fired reciprocally a few rounds, when, as if by mutual agreement, the firing was suspended, and in close compact order and awful silence they advanced towards each other until their bayonets began to cross. At this momentous crisis the enemy became appalled. They broke, and endeavoured to fly, but it was too late; they were overtaken with the most dreadful slaughter. Brigadier General Auckland, whose brigade was immediately on the left of the light infantry, with great spirit availed himself of this favourable moment to press instantly forward upon the corps in his front. The brave 78th regiment commanded by Lieut. Col. Macleod, and the 81st regiment, under Major Plenderleath, both distinguished themselves on this occasion. The enemy fled with dismay and disorder before them, leaving the plain covered with their dead and wounded. The enemy being thus completely discomfited on their left, began to make a new effort with their right, in the hopes of recovering the day. They were resisted most gallantly by the brigade under Brigadier General Cole. Nothing could shake the undaunted firmness of the grenadiers under Lieut. Colonel O'Callaghan, and of the 27th regiment, under Lieut. Col. Smith. The cavalry, successively repelled from before their front, made an effort to turn their left, when Lieut. Col. Ross, who had that morning landed from Messina with the 20th regiment, and was coming up to the army during the action, having observed the movement, threw his regiment opportunely into a small cover upon their flank, and by a heavy and well-directed fire entirely disconcerted the attempt. This was the last feeble struggle of the enemy, who now

astonished and dismayed by the intrepidity with which they were assailed, began precipitately to retire, leaving the field covered with carnage. Above 700 bodies of their dead have been buried upon the ground. The wounded and prisoners already in our hands (among which are General Compere, and an aide-de-camp, the Lieut. Colonel of the Swiss regiment, and a long list of officers of different ranks) amount to above 1000. In short, never has the pride of our presumptuous enemy been more severely humbled, nor the superiority of the British troops more gloriously proved, than in the events of this memorable day." The total loss of the French was estimated by Sir John Stuart at not less than 4000 men. The loss of the British troops was 45 killed, and 282 wounded. The result of the battle of Maida afforded only a temporary advantage to the Bourbon cause. The French were obliged to evacuate the Calabrian provinces, and during their retreat through Upper Calabria were so harassed by the insurgents, or the *massé*, as they were called, under Fra Diavolo and Pane di Grano, that out of 9000 men, which was the amount of their force previous to the battle, not above 3000 made good their retreat. Sir John Stuart, on the other hand, convinced of his inability to maintain possession of Calabria, contented himself with securing the fortress of Scylla; and having left there a strong garrison, returned to Messina with his entire army. Before the end of the year, the French under Massena had again taken possession of the province; and the British generals considered that the preservation of Sicily from the invaders, the great object for which a British army was stationed in the Mediterranean, was not to be hazarded by any uncertain attempts to oppose their progress, or to make temporary conquests which they had no means of maintaining.

1½. 12 Casino Chiriaco, a post station. The road proceeds along the plain in view of the Gulf of S. Eufemia. The soil is cultivated partially with

corn and maize, but a great part of it is marshy, and interspersed with thickets which abound with cork trees. It is heavily afflicted with malaria.

1½. 10 Torre Masdea, a post station on the right bank of the Angitola.

After crossing the stream, a road on the right diverges from the main line, and leads through olive grounds and gardens to *Il Pizzo*, a town of 5700 souls memorable as the last scene in the eventful life of Murat King of Naples. On the 8th October 1815, after a stormy passage from Corsica, in which his little fleet of six ships had been dispersed, Murat found himself in the Gulf of S. Eufemia. His original intention in returning to Italy was to land at Salerno, where 3000 men of his old army were assembled, and among whom he expected to find many partisans; but becoming desperate at the loss of his five ships, he resolved to land at Pizzo, and with 28 companions attempt the re-conquest of the kingdom! It was a festa in the town, and the local militia were at exercise in the piazza, when Murat and his companions rushed among them, and raised a shout for the King Murat. The bystanders, foreseeing the rashness of the enterprize, remained perfectly mute, and gradually dispersed. Surprised at the coldness of his reception, Murat hastily quitted Pizzo, and proceeded towards Monteleone, the capital of the district; but a captain, called Trentacapilli, and an agent of the Duca dell' Infantado, devoted adherents of the Bourbons, instantly summoned their retainers, and pursued him. Their numbers increased as they advanced, and after some shots had been fired, Murat saw that there was no hope but in instant flight. He rushed down the precipitous ravines which stretch from the road to the sea, and reached the shore only to see his vessel under sail in the distance. Having shouted in vain to the captain, who was a Maltese, he endeavoured to launch a boat lying on the beach, but he had not sufficient strength. He was soon surrounded; the jewels which with his

usual vanity he wore conspicuously on his breast, were torn from him, and he was thrown into a miserable cell in the small castle of Pizzo. The event was communicated by telegraph to Naples. In the meantime General Nunziante, the governor of Calabria, arrived, and ordered the prisoner to be removed to a more suitable apartment and treated with the respect becoming his station. Indeed this general seems to have ably fulfilled his very difficult task of combining his fidelity to the king with the exercise of a considerate kindness towards the usurper of his throne. The telegraphic despatch from the capital ordered the immediate formation of a military tribunal, to sit in judgment on the prisoner as a public enemy. The order was carried into effect with such celerity that the fate of Murat was sealed before one half of the kingdom knew of his return. The fatal despatch arrived on the night of the 12th. Seven judges were at once selected; three of whom and the attorney had been raised by Murat from humble stations, and loaded with distinction. In the room adjoining that in which he was sleeping in happy unconsciousness of their proceedings, this council soon decided on his fate. Early on the following morning General Nunziante prepared him for the probable result of their deliberations, but Murat was already aware that he could expect no mercy. After writing a very touching letter to his wife and children, he endeavoured to impress upon one of the officers the important services he had performed in improving the condition and raising the character of the people; "Whatever is liberal in their codes," he said, "is my work. I gave fame to their armies, a rank to the nation among the most powerful of Europe. I neglected every other affection for her love; I was ungrateful to the French who had raised me to the throne, from which I descend without fear or remorse." And as if the scene of his present captivity had recalled to his mind the summary judgment and execution in the fosse of Vincennes, over which he was long supposed

to have presided, he added, "In the tragedy of the Duc d'Enghien, which King Ferdinand this day avenges with another tragedy, I took no part, and I swear it before that God in whose presence I shall soon stand!"

The military tribunal condemned him to death as a public enemy, by virtue of a law which he had himself enacted seven years before. He was led to a platform of the castle where he found two files of soldiers drawn up; he refused to be blindfolded, and gave the word of command himself. He said in a firm tone, "Salvate al viso, mirate al cuore," and fell dead grasping in his hands the miniatures of his children. He was buried in the little church of Pizzo, towards the erection of which he had contributed 2000 ducats; so that it may be said that he perished by the judgment of his own creatures, by the authority of his own laws, and was buried in one of the common vaults beneath a church erected partly by his own munificence. A square stone in the pavement of the middle aisle marks the position of the vault. For the conduct of the inhabitants on this occasion, the title of "*Citta Fedelissima*" was conferred upon Il Pizzo, and a monument was erected on the Marina recording the privileges which accompanied the title:

'And Murat's blazing remnants gave
Pollution to the Italian wave.
Fool! on whose brow the royal ring
I flung in mockery—to fling
Contempt upon the name of king.
The peasant musket laid him low,
His knell is rung; what is he now?
His lip in guilt—his end in fear,
Spain howling vengeance in his ear,
So sank the man of massacre."

Croly.

The road from Torre Masdea crosses the high ground a few miles from the coast, passing the villages of Majerato, Panaja, and S. Onofrio.

1½. 10 m. *Monteleone*, an important and flourishing town of 7200 souls, formerly the capital of the province, is finely situated in a commanding position, rendered still more picturesque by an imposing feudal castle erected by Frederick II., and completely overlooking the town. It has a tolerable

inn which the vetturini make the resting place of the 8th day from Naples. Between the town and the sea on the north is the village of S. Pietro di Vivona, marking the site of Hipponium, one of the most important colonies of the Epizephyrian Locri; it afterwards became a Roman colony under the name of Vibona, and is often mentioned by the Roman writers. It was for some time the residence of Cicero, who lived here on the estate of his friend Sica, previous to his final departure as an exile from Italy; he describes the town as an "illustre et nobile municipium." Its neighbourhood was celebrated for the grove and temple of Proserpine, who is said to have frequented the spot to gather flowers and garlands. The temple existed at the Norman Conquest, and was destroyed by Count Roger to build Mileto. The grove still visible near Monteleone is often called "la Selva di Agatocle," as a memorial, perhaps, of the capture of the town by Agathocles, tyrant of Sicily, B.C. 287. In one of the churches is a picture by Francesco di Rosa (Pacecco), one of the pupils of Stanzioni. Monteleone suffered severely from the earthquake of 1783. It was the head quarters of the French army previous to the battle of Maida, and subsequently of Massena after the evacuation of Calabria by the British troops.

There is a good road from Monteleone to *Tropea* (14 m.) the western port of the Calabrian provinces, about midway between Capo Zambrone and Capo Vaticano. The Neapolitan steam vessels touch here on their route between Naples, Messina, and Malta, so that the traveller may embark here either on his return to Naples or on his route to Sicily. *Tropea* is an episcopal city of 4300 souls, beautifully situated in a deep and rocky bay under the lower range of hills which extend along this coast to Capo Vaticano. Its appearance from the sea is particularly beautiful. Below the cliffs stretches a long line of beach upon which the fishing boats are moored;

on the precipitous and nearly insulated rock advancing from the mainland into the sea stands a portion of the city with its churches and convents, while the other part occupies the southern cliffs. In front of the city is a conical rock full of caverns, upon which a church is built. The lower slopes behind the city are richly cultivated and wooded, and occasionally enlivened with villages and churches; behind these are other and more lofty hills, forming altogether a very agreeable landscape. The city of Tropea and its neighbourhood are famous for the mildness and salubrity of the climate. A road leads hence to Rosarno on the high post-road (15 m.), passing through Spilinga and Nicotera, the Portus Herculis or Nicotere of the Greeks, a thriving town of 3600 souls, built on the southern slope of a hill about a mile distant from the coast. It is comparatively a modern town, having been almost entirely rebuilt after the earthquake of 1783. It is celebrated in the province for the remarkable beauty of the women. The country between it and Rosarno is thickly set with villages.

Leaving Monteleone, the high road proceeds south to Rosarno, passing at the distance of about 6 miles from the former, the small modern village of *Mileto*, still the seat of a bishopric under the name of the celebrated Norman city which was ruined by the earthquake of 1783. The city occupied an insulated hill situated between two ravines, at the distance of a mile and a half from the present village. It was the favourite residence of Count Roger of Sicily, who plundered the Temple of Proserpine at Hipponium of 18 marble columns, in order to enrich the abbey of the Holy Trinity which he founded here. Many of the most important events in the life of that illustrious Norman are connected with Mileto. He was married here in 1063 to his first Countess Eremberga; Roger II., his son by his second wife Adelaide, was born here; and in 1101 Melito witnessed the death of the "great Count" himself, who had come into Calabria

in spite of his advanced age, to assist his nephew in reducing the province to obedience. He was buried in the abbey church, together, it is said, with his first wife, the beautiful Eremberga. Mr. Gally Knight, in his interesting work, "*The Normans in Sicily*," describes his visit to this spot with the feelings of an antiquary and a scholar. "We first went," he says, "to the ruins of the abbey of the Holy Trinity, which stood on an eminence of its own, without the walls of the town. Here nothing remains but a small portion of the walls of both ends of the church. Enough to show that it was on a large scale, and in the form of the Latin cross. The walls were very thick, built with rubble, and faced with squared stones in regular courses. Many fragments strew the ground; marble fragments of columns, cornices, architraves, indisputably proving that the materials of ancient Roman buildings had been employed in the construction of this church. The church must therefore have been in a style conformable with the Roman materials; a style from which the Normans appear never to have departed in Apulia or Calabria. In this church, till the time of its total destruction in 1783, remained two Roman sarcophagi, which were always popularly called the tombs of Count Roger and of his first wife Eremberga. Count Roger is known to have been buried in the church of the Holy Trinity; and as, even in later times, it was customary to employ ancient sarcophagi for the sepulchres of distinguished persons, the tradition may possibly be the truth." The smaller of these sarcophagi, ornamented with bas-reliefs of the battle of the Amazons, at the time of Mr. Knight's visit was lying unprotected and exposed in the Piazza of Mileto; but the larger one, which was always called the tomb of Count Roger, was too heavy to be easily removed, and it was therefore suffered to remain in the vineyard which now surrounds the ruins of the abbey. Mr. Knight's description, however, appears to have attracted the attention of Cav.

Santangelo, the minister of the Interior, who obtained an order from the king for their removal to the Museum of Naples where they are now deposited. "From the abbey," continues Mr. Knight, "we proceeded to the site of the town, the greater part of which is now cultivated ground. The tesoriere showed us the mount on which stood the chapel of St. Martin, which was also built by the count, and in which one of his sons was buried. We walked on to the ruins of what, in later times, was the bishop's palace, but originally was the castle of the count. Near it stood the cathedral; the latter is entirely gone, and of the former only remain substructions, in which a few round arches are visible. These are the only vestiges which exist of the residence of this illustrious Norman; but it is always worth while to ascertain the fact that nothing is left, and it is always a satisfaction to wander over scenes with which the memory of a great man is associated."

EXCURSION TO SAN STEFANO DEL BOSCO.

A few miles east of Mileto, in a valley below the central ridge of the Apennines, is another interesting spot connected with the history of the Norman prince no less than with the annals of Catholicism — the once famous monastery of *S. Stefano del Bosco*. The mountain path leading to it from Mileto crosses the Mesima and several of its tributaries to Soriano and Soriano, along a tract rendered rugged and difficult by the frequent succession of hills and valleys. The district however is very interesting as one of the principal scenes of the earthquake of 1783, and as the seat of several of those Greek settlements of which Mileto may be regarded as the centre. On each side of the high road from Monteleone to Rosarno we find a dense cluster of villages whose names bear unmistakable evidence of their Greek origin. Most of these colonies were settled here under the Lower Greek empire, anterior to the Norman conquest, and were encouraged and protected by their

new masters. Among these may be mentioned Orsigliadi, Moladi, Cessanidi, Ionadi, Triparni, Papaglioni, Filandari, Nao, and Presinaci, on the right of the Mesima; Panaja, Stefanoconi, Piscopio, Zammaro, Colabro, Paravati, Pungadi, Ierocarne, Potame, Dinami, Ciano, Dafinà, Comparni, Dusà, Melicucà, Limpidi, Carridà, Garopoli, and Calimera, on the plain between the left bank of the Mesima and the mountains. Near Tropea are Zaccanopoli, Parghelia, Ficili, Iopolo, Ricadi, Spilinga, Zungri, Chiaramidi, Carciadi, and Panagia. Many native writers have considered that these names were conferred upon the villages while the republics of Magna Grecia flourished, but there is not sufficient evidence to justify such a remote antiquity. It may however be presumed that they are much more ancient than the Epirote and Albanian colonies established in this kingdom in the 15th century. Many of the Greek villages surrounding S. Eufemia and Mileto must undoubtedly be regarded as existing previous to the arrival of the Normans, as well as many others to be remarked further south on the hills eastward of Bagnara. There are, however, many Greek villages in the Calabrias of comparatively recent origin — more recent indeed than those of the 15th century in Apulia, which were founded, after the death of Alfonso of Aragon, by the allies brought over by the hero of Christianity, Scanderbeg, to assist the son of a monarch from whom he had himself so frequently received succour. His daughter Irene, who married the Prince of Bisignano, gave great encouragement to the numerous colonies of Albanians which flocked into the kingdom of Naples with her brother George Castriot, after the expulsion of that family from their hereditary dominions by the Turks; and under the auspices of this princess, it is said that no less than 34 colonies were founded in the two Calabrias alone. The settlers under Scanderbeg had established themselves almost exclusively in Capitanata. In the middle of the 16th century, several Greeks

from the Morea came over and settled in Basilicata and in Naples; towards the end of the 17th century, another colony of Moreotes from Maina settled at Barile in Basilicata; and in 1744, Carlo Borbone settled another colony at Villa Badessa in Abruzzo Ultra. Most of these Greeks retain their dress, language, and national customs, but not their religion; they associate very little with their Italian neighbours, who call them by the general name of Greeks, without distinguishing between their Albanian and Romaic dialects. The fact that most of the Calabrian colonies retain their Greek names may be considered rather to confirm the opinion that they are more ancient than those in other parts of the kingdom, where Greek names are rarely found.

The great earthquake of 1783 was severely felt in this district, and we might fill pages with the details of the local changes which it produced in all parts of the table land which stretches from Soriano to the base of Aspromonte. At Soriano the course of the Caridi, one of the tributaries of the Mesima, was changed by a vast landslip by which an entire hill covered with olive plantations was thrown bodily into the valley. At Monte Sant' Angelo a crescent-like chasm was formed between the mountain road and the Mesima. At Ierocarne, the surface of the plain was cracked in all directions into chasms and fissures, many of which radiated from a centre like the "stars" of broken glass. Further south, in the neighbourhood of Oppido, the effects of the earthquake are still more remarkable, but we reserve a description of them for the next stage of our journey.

Through the cluster of Greek villages which we have mentioned as lying on the east of the Mesima, we proceed by a bridle path to the ruins of the magnificent building in which S. Bruno first established the rigid discipline of his order, and in which he died and was buried. Previous to the earthquake of 1783, the monastery presented the appearance of a fortified castle rather than of a place for religious retire-

ment; it was defended by artillery, and had an income which is said to have amounted to 100,000 ducats. It was always regarded as the sanctuary of the Carthusian order, and was as much celebrated for its riches and magnificence as it was venerated for the peculiar sanctity of its founder. The earthquake of 1783, one of the most awful on record, which occurred at intervals from the beginning of February to the end of March, completely overthrew the fabric, which now lies in heaps of ruins, which have only been partially cleared. "An embattled wall," says Mr. Knight, "with turrets at the angles, still surrounds the conventual buildings. Penetrating within, we carefully examined the deserted and crumbling pile, which remains just as it was left by the earthquake of 1783. The walls of the church, and of the abbot's lodging, the cloister, and other parts of the convent, remain standing, more or less injured; but we soon perceived that the whole had been a modern reconstruction; not a particle of the original S. Stefano del Bosco exists. At the convent gate, we slaked our thirst at a fountain constructed by the monks, which still brings the most deliciously cool water from the mountains above. From hence we went half a mile further up the valley to the beginning of the forest, where, on a little eminence, stands Santa Maria del Bosco, a modern building, which has replaced the original chapel. Opposite the chapel is an oratory, within which is a marble statue of S. Bruno, and an inscription setting forth that it was to this spot that the holy recluse used to retire for meditation. It is an appropriate spot, overshadowed by huge silver firs and old beeches, and formerly must have been more completely surrounded by the trees of the adjacent forest. To the above-mentioned oratory the silver statue of S. Bruno is still brought in procession from La Serra once a year, and near this spot the fair of S. Bruno is annually held. It begins on the first of May, and lasts eight days." At a short distance north of the monastery are the villages of *Spineto*

and *La Serra*, situated on a flat tract in the midst of the mountains. *La Serra* was overthrown by the same earthquake which destroyed *S. Stefano*, and its present houses are almost entirely of wood. It is inhabited by an industrious population of 3500 persons, who work into shape the iron of *Lo Stilo* after it has passed through the forges of *Mongiana*. The churches of *La Serra* have wooden belfries, in order to withstand the earthquakes, and present a singular appearance. *La Mongiana*, at the S. extremity of the valley, is the government foundry for artillery. It has a population, with the adjacent village of *Nardò di Pace*, of about 700 souls, composed of founders, wood-cutters, charcoal burners, and other labourers dependent on the works.

The neighbourhood of *Mileto* is remarkable for the defeat of the Sicilians under the command of the Prince of Hesse Philipstadt by the French army under General Regnier, May 28th, 1807.

Leaving *Mileto*, the high road descends from the chain of hills which bound the plain of *Gioja* on the north, and runs parallel to the *Mesima*, though it does not approach it until the river takes a sudden bend to the westward towards the sea, into which it falls about the middle of the Gulf of *Gioja*. The *Mesima*, which here divides the province of *Calabria Ultra II.* from *Calabria Ultra I.* is now crossed, and the latter province is entered at —

2. 16 *Rosarno*, picturesquely situated among luxuriant groves on the slopes of an olive-crowned hill above the *Mesima*, but so near the river that its climate is affected by the malaria. Its population is under 2000 persons, who have the reputation of brigands. It contains a small *osteria*. Near the town is a ravine, half a mile long and 25 feet deep, formed by the earthquake of 1783; in the neighbouring plain are numerous circular funnel-shaped hollows formed by the same catastrophe, some of which are filled with sand and some with water. East of *Rosarno* is

the village of *Laureana*, finely placed on an eminence above the plain, beyond the junction of the *Metromo* with the *Mesima*. Several deep gulfs and ravines formed by the earthquake of 1783 may be seen at *Plaisano* and other places in the vicinity of the village, as may also the hard calcareous tufa which issued from the valleys in the form of mud, and inundated the country for miles. South-east of *Laureana* are the Albanian villages of *Maropati* and *Polistena*, which were completely ruined by the same earthquake. The old village of *Polistena*, built upon two hills, was thrown bodily into the ravine, each hill covered with hundreds of houses. On the plain above, a circular hollow, filled with water like those at *Rosarno*, was formed, the margin of which was cracked into fissures radiating outwards in all directions. At *Cinquefrondi* the whole valley for miles presents a succession of landslips caused by the same earthquake.

The road after leaving *Rosarno* crosses the plain of *Gioja*, commanding fine views of the coast, and of the northern shores of Sicily.

Gioja, supposed to occupy the site of *Metaurum*, the reputed birthplace of *Stersichorus*, is now an inconsiderable town of less than 5000 souls. Near it the road crosses the *Marro*, the *Metaurus Brutiorum*, in whose seven streams *Orestes* is said to have been purified from the stains of a mother's blood, and restored to reason after his long wanderings. The seven streams may still be traced among the dense cluster of villages which occupy the high ground around *Oppido*. Among these villages are several which retain their Greek names like those in the neighbourhood of *Mileto*; as *Iatrinoli*, *Varapodi*, *Misignadi*, *Zurgunadi*, *Sinopoli*, *Pedavoli*, and *Paracorio*. Another village is called *Sant' Eufemia*, in honour of the favourite Greek saint. *Oppido* is supposed to occupy the site of *Mameritium*; numerous coins have been found, confirming this belief. It is also interesting as the central point from which the great earthquake of 1783 appears to have acted. In the village itself the earth opened and engulfed several

houses. In the neighbourhood a gulf was formed in the shape of an amphitheatre, 200 feet deep and 500 feet wide, into which an olive plantation sunk down bodily. At Terranova, on the north, the houses were similarly engulfed, and the valleys were filled up with landslips of vast extent. At Sitizzano, on the south, a lake was formed by the filling up of a deep ravine with the enormous masses of earth and rock which were thrown into it from its sides. In all directions the plain around Oppido was split and rent with fissures, and small lakes were formed in funnel-shaped hollows like those we have noticed in the northern portion of the district upon which the earthquake expended its destructive violence.

The mouth of the Marro (Metaurus) is still as famous for its tunny fishery as it was in ancient times; this river must not be confounded with the celebrated Metaurus of Umbria, near Fano, memorable for the defeat of Asdrubal.

1½. 14 *Palme*. (*Inn*, very tolerable.) One of the most beautiful of the many remarkable towns on this most beautiful of coasts. It is situated on a perpendicular mass of rocky cliff rising from the sea, above a narrow creek in which the fishing boats of its inhabitants find a scanty shelter. The table rock on which the town is built, is covered with gardens and plantations of oranges and olives, behind which are higher and broken hills profusely clothed with chesnut forests. It would be difficult to conceive anything finer than the position of the town, but it is almost surpassed in interest by the magnificent prospect which it commands. On the south are seen the entrance to the Faro, the castle of Scylla, the town and harbour of Messina, and beyond it Ætna rising high in the distance. The northern shore of Sicily is traced as far as Capo Bianco. Stromboli and the Lipari islands are seen seaward, and towards the north we command the Gulf of Gioja as far as Capo Vaticano. The town of Palme, which is the capoluogo of the 2d distretto of Calabria Ultra I., is well built, and contains several houses of remarkably fine architecture.

Its name is commemorated by a handsome fountain in the public square, representing a palma tree. The present population is 8000. There is a *cammino traverso* of 3 posts between Palme and Gerace.

Close to Palme is the small town of Seminara, the old post station, with a population of about 3000 souls; it was ruined by the earthquake of 1783, and is full of malaria. Seminara has given name to two celebrated battles fought upon the plain between it and the Marro. In 1495 the army of Ferdinand II. under Gonsalvo de Cordova, who then occupied Seminara, was completely overthrown by the army of Charles VIII. under the Sieur D'Aubigny. In endeavouring to rally his troops which were frightened by the first charge, King Ferdinand was placed in imminent peril by the fall of his horse, from which he could not extricate himself. The brave Giovanni D'Altamura, brother of the Duke of Termini, galloped to his rescue, placed the king on his own horse, and bidding him secure his safety by flight, fell dead under a hundred wounds. In 1503, the Aragonese party vindicated their honour on the very field which had witnessed the defeat just described. On the 21st April in that year, this great battle was fought on the plains of Seminara between D'Aubigny and Ugo de Cardona, one of the best generals of Gonsalvo de Cordova, in which the army of Louis XII. sustained a signal defeat, and D'Aubigny was compelled to fly for safety to Angitola. This decisive victory was followed in 8 days by the battle of Cerignola, in which Gonsalvo de Cordova defeated the Duke de Nemours. During the wars of the Bourbons with Napoleon, Seminara was also the scene of frequent contests. In the neighbourhood of the town the effects of the earthquake of 1783 may still be traced. A chasma filled with water, 52 feet deep and 1780 feet long, called the Lago del Tolfilo, was formed by the first shock; a large tract of olive grounds was thrown into the valley to a distance of 200 feet, and the little stream which falls into

the Marro was diverted from its ancient channel into a new chasm through which it continues to take its course.

The road from Seminara to Bagnara leads through chesnut forests interspersed with olive plantations, commanding fine views of the sea and of the picturesque coast on each side of the Faro.

‡. 6 *Bagnara*, a town of 3000 souls, situated on the shore, and celebrated by all travellers, native as well as foreign, for the extraordinary beauty of its women. It has a very tolerable inn, which the vetturini make their resting place on the 9th day from Naples. Following the curve of the shore, the road passes through the village of Favassina, the next post station succeeding to Seminara before the last tariff changed the stations to Bagnara and S. Giovanni. The stream of the Solano which falls into the sea a little north of Favassina, is supposed to be the Cratais of Pliny, who applies to it that passage in the Odyssey in which Calypso directs Ulysses to urge his rowers after passing Scylla, and to call aloud upon Crataeis, the mother of the monster.

Scylla, picturesquely situated on a small promontory connecting its castle with the mainland, is the next point of interest which the traveller encounters in this journey. The town is built in zigzag terraces rising one above the other from the sandy bays which lie on either side of the promontory. These frequent zigzags render the streets steep and slippery. The town is remarkable for the number of its fountains and for several fine buildings constructed after the earthquake of 1783. It also enjoys great celebrity for its silk manufactories, for which its local position in a district abounding in mulberry trees affords particular facilities; nearly every house in the town exhibits proofs of the industry promoted by this branch of manufacture. The wines of Scylla have also considerable repute in this part of the province. Another source of profit is the mushroom stone, or *pietra fungaia*, which many travellers may have seen in

the Abruzzi and at Naples. It is a mass of wood and stones found at the roots of trees, and so favourable to the production of mushrooms, that as soon as one crop has appeared it will continue to produce them for a long time, even when kept from the external air. It is known as the *Tuberaster fungus ferens*. The *Castle* occupies the bluff cliff at the extremity of the promontory, and was formerly the palace of the Prince of Scylla. As one of the strong points of the coast opposite Sicily its possession was frequently contested by the French and British armies during the occupation of the island by Sir John Stuart. After the battle of Maida, the fortress surrendered to the English general, and was held by British troops for a period of 18 months, towards the close of which it was the only point in the continent which the allies had succeeded in preserving for the Bourbon cause. The successes of the French in 1806 by expelling the Neapolitan forces from Italy, enabled them to besiege Scylla; a breach was made, and on the 17th it was carried by a *coup de main*. The English retired by means of a covered stair which they had constructed with immense labour in the rock; this passage communicated with the sea, where the garrison embarked in boats prepared to receive them.

The *Rock of Scylla*, whose dangers have been made so familiar to every reader by the Greek and Latin poets, has long ceased to be formidable, and the timid Neapolitan or Sicilian navigator sails by it without any apprehension. But although deprived of its terrors, the classical traveller will examine with lively interest this celebrated spot, immortalized by the greatest poets of ancient and modern times.

Ἐρθε δ' ἐν Σκύλλῃ καί τι, δεινὸν λελαυνῖα
Τῆς ἥτοι φωνὴ μὲν ὄρη σκύλακος κυγίλης
Γίγνεται, αὐτὰ δ' αὖτε πύλαρ κακὸν εἰδὲ καί
τις μὲν
Γηθήσιον ἔδαν, εἰ δ' εἰ θεὸς ἀντιέσται.
Odys. μ.

"Dextrum Scylla latus, lævum implicata
Charybdia
Obsidet: atque imo barathri ter gurgite
vastos

Sorbet in abruptum fluctus, rursusque sub
auras

Erigit alternos, et sidera verberat undâ.

At Scyllam cœcis cohibet spelunca latebris,
Ora exertantem, et naves in saxa trahentem.
Prima hominis facies, et pulchro pectore
virgo

Pulvis tenus; postrema immani corpore
pristis,
Delphinum caudas utero commissa luporum."
VIRG. *Æn.* iii. 420.

"Vex'd Scylla bathing in the sea that parts
Calabria from the hoarse Trinacrian shore."

MILTON, *Par. Lost*, li.

"I have often heard

My mother Circe with the Syrens three,
Amidst the flowery kirtled Naiades,
Culling their potent herbs and baleful drugs
Who, as they sung, would take the prison'd
soul

And lap it in Elysium: Scylla wept
And chid her barking dogs into attention,
And fell Charybdis murmur'd soft applause."

COMUS.

"Come fa l'onda là sovra Cariddi,
Che si frange con quella in cui s' intoppa,
Così convien che qui la gente riddi."

DANTE, *Inf.* vii. 52.

Charybdis, placed by the ancient poets immediately opposite to Scylla, has been transferred by modern geographers to a spot situated outside the harbour of Messina, and at least 10 miles distant. There can be no doubt that this whirlpool, known as the Galofaro, more closely corresponds with the accounts of Charybdis given by ancient writers than the present currents off the Faro Point; but it is nevertheless to be considered whether the lapse of so many ages and the action of repeated earthquakes may not have materially changed the currents which once rendered this passage dangerous. The classical traveller will be unwilling to relinquish the idea that Charybdis was really opposite to Scylla. He will also be struck by the fact that a strong current still sets through the channel, and that there are counter currents setting from the shore, producing frequent whirlpools, though not of a dangerous character. In light breezes when the current is strong, ships are often turned round by the currents of this spot. We have ourselves experienced their strength, and have seen a powerful steamer affected by them. We are therefore induced to adhere to the old opinion that the present currents of the Faro Point are the remains of more important ones which

formerly existed here, and that the true site of the whirlpool of Charybdis is opposite the Rock of Scylla, and not below the harbour of Messina.

The bay on the south side of the Rock of Scylla is memorable for one of the most awful calamities which occurred during the earthquake of 1783, whose ravages in this province we have so often recorded. The town, on the morning of the 5th of February, had been almost totally destroyed by the first shocks which ushered in the mournful tragedy. The castle itself, then the residence of the aged Prince of Scylla, had been seriously damaged, and the prince and the greater part of the inhabitants had retired for shelter during the night to the beach in this southern bay, considering that they were more secure there than amidst the falling houses of the town. Towards dusk another shock occurred which rent the promontory of Campella on the south of the town, when the entire face of the mountain fell into the sea. The waters of the Faro rushed with overwhelming violence upon the beach, and in their retreat swept away the whole assembled multitude, amounting it is said to upwards of 4000 persons. They returned again and rose to the level of the town, throwing back upon its ruins many of the bodies they had swept away in the first wave. The prince was never seen more, and on the following morning Scylla had scarcely one living inhabitant.

The distance from the Castle of Scylla to the Faro Point was ascertained by Captain Smyth to be exactly 6047 English yards. The great fishery of the *pesce-spada* or sword fish affords occupation to its fishermen during July, August, and September, and in successful seasons the inhabitants of Scylla derive therefrom considerable emolument.

1½. 12 *Villa S. Giovanni*. The old road passed at some distance from the coast through Fiumara di Mura, a small village where the post station was fixed by the former tariff. By the late regulations the station has been removed to Villa S. Giovanni, one of the most beautiful villages on the coast, with a

population of nearly 3000 souls. It is delightfully situated on the shore south of Punta del Pezzo, below the highly cultivated slopes of the lower ranges of mountains which form so picturesque a scene from all parts of the Faro. It is much frequented on account of its salubrious climate, and like Scylla is remarkable for its thriving manufactories of silk. It is the nearest point of embarkation for Messina.

A beautiful road constructed after the restoration of the Bourbons, under the direction of the Intendente Nicola Santangelo, leads along the coast to the conclusion of this long journey. This road commands the finest imaginable views of the broken shores of Sicily. It is diversified with villages and casini, and enlivened with orange trees, pomegranates, palm trees, aloes, and other trees of the sunny south which add considerably to its picturesque beauty, while the shore is covered with the cottages of fishermen. Among the villages may be mentioned Fiumara di Mura, Acciarello, Catona, Gallico, Archi, Pentimele, and Santa Caterina on the coast; while inland are Campo, Salice, S. Giuseppe, Santa Domenica, S. Vito, Annunziata, &c.

1. 9 REGGIO, (*Ina*, on the Marina, very good,) the capital of the province of Calabria Ultra I. and the seat of an archbishopric; with a population of about 10,000 souls. This agreeable city is situated in the midst of natural beauties which are not surpassed by any other part of Europe. It is a handsome and well built town, with spacious streets, rising gradually from the broad and very noble Marina towards the richly cultivated slopes of the hills behind it, among which are scattered numerous beautiful villas of the wealthy residents. Reggio was almost entirely destroyed by the earthquake of 1783, and as it was rebuilt on a new plan, it may be regarded as a modern town. Many of its public buildings are remarkable for their architecture, particularly one of the fountains on the Marina. Among its public institutions are a library, hospital, and chamber of commerce.

The climate is particularly healthy and adapted for the production of the fruits and flowers of both hemispheres; the palm attains a considerable size, and produces fruit; the castor-oil plant abounds in the gardens; the roads are bounded by the American aloe and the cactus in almost native luxuriance; and the neighbourhood of the city for many miles is a continued grove of orange, lemon, and citron trees. Nothing can surpass the beauty of the scenery, particularly the view from the Marina towards the coast of Sicily. It is difficult to imagine anything more delightful than a lounge in the colonnade of the fountain in a cool summer's evening when the magnificent mountains behind Messina are thrown into relief by the setting sun; and in almost all the prospects towards the south, *Ætna* forms a prominent and majestic object. With these advantages, added to its agreeable and refined society, the hospitality of its inhabitants, and the amusements of a good theatre erected in 1818, Reggio, although placed at the extremity of the Italian peninsula, cannot fail to offer a pleasant sojourn.

The orange plantations are of great value to the inhabitants who derive considerable profit from the manufacture of the essential oil, which is so precious that it is frequently sold for 18 ducats a pound; 70,000 lbs. are said to be occasionally produced. The silk manufactories of the town are very extensive and open another lucrative branch of commerce to its industrious inhabitants.

Reggio, the Rhegium of the Greeks, is supposed to have been founded by a colony from Chalcis in Eubœa, and to have been subsequently reinforced by colonies from *Æolia* and *Doria*. A colony from Messene settled here a. c. 723, under their general Alcidas, after the capture of Ithome by the Spartans in the first Messenian war. Being therefore essentially a Greek city, it is not surprising that in times long anterior to the Roman conquest it was one of the most flourishing and independent of the Greek republics.

lics, and was famous for the number of distinguished philosophers, historians, and poets which it produced. As a proof of its independence, it is recorded that during the Athenian expedition to Sicily, the Rhegians observed so strict a neutrality that they refused to admit the army of Athens within their walls; and when Dionysius of Syracuse, anxious to secure their alliance, requested a consort from the city, the inhabitants offered him their hangman's daughter. Under the Roman rule it was called *Rhegium Julium* to distinguish it from *Rhegium Lepidi* near Modena in Cisalpine Gaul. Scarcely any town in Italy has suffered such severe or such frequent reverses. It was almost deserted in consequence of repeated earthquakes in the time of Augustus, who contributed largely to its restoration and prosperity. In later times, no less than eight calamities are recorded, which would seem to justify the partiality of native writers who have likened the town to a phoenix always rising more beautiful from its ashes. In 549 it was taken by Totila, in 918 by the Saracens, in 1005 by the Pisans, in 1160 by Robert Guiscard; it was reduced to ashes by Frederick Barbarossa; it was sacked by the Turks in 1552, burnt by them in 1597; and totally destroyed in 1783 by the great earthquake which, as we have seen, so terribly desolated the province. In 1841 an earthquake caused serious injury to the town, and compelled the inhabitants to fly to the country for safety. In December 1851 several shocks of great violence were felt at intervals, but fortunately without causing much damage. Like those which desolated the province of Basilicata in the previous autumn, they were evidently the precursors of the great eruption of *Ætna* in September 1852.

Lycophron the poet is said to have lived at *Rhegium* for some time; and St. Paul visited it, on his voyage from *Cæsarea* to *Rome*: "And from thence we fetched a compass, and came to *Rhegium*: and after one day the south wind blew, and we came the next day to *Puteoli*."

South-east of *Reggio* are several villages whose names attest their Albanian origin, as *Valanidi*, *Bagaladi*, *Pentadattilo*, *Melito*, &c. The bay of *Reggio* is remarkable for that singular dioptric phenomenon called, from the supposed influence of the Queen of the Fairies, the *Fata Morgana*, a name appropriately applied to the magical appearances by which it is accompanied. This beautiful phenomenon occurs only at high tides, when the most perfect calm of sea and air prevails; it is extremely evanescent, and is usually seen about sunrise. In its more perfect combinations and effects it is of comparatively rare occurrence. The *Fata Morgana* presents in the air and also on the still surface of the sea images of real objects on the coast, which are reflected and multiplied with extraordinary magnificence and precision. In the aerial spectacle the objects are not inverted but elevated above the objects on shore in the same manner as those observed in the ordinary mirage; in the marine phenomenon, on the contrary, the images appear in the water not only inverted beneath the real objects, but multiplied laterally as well as vertically; these reflections, as well as the direct rays from the actual objects, as the rigging and masts of ships, are surrounded by beautiful fringes of prismatic colours. The best description of this singular phenomenon is that given by the Dominican *Minasi*, towards the end of the last century, who had seen it three times in its most perfect state; "When the rising sun shines from that point whence its incident ray forms an angle of about 45° on the sea of *Reggio*, and the bright surface of the water in the bay is not disturbed either by the wind or the current, the spectator being placed on an eminence of the city, with his back to the sun and his face to the sea, on a sudden he sees appear in the water, as in a catoptric theatre, various multiplied objects, i. e. numberless series of pilasters, arches, castles well delineated, regular columns, lofty towers, superb palaces with balconies and windows, extended alleys of trees,

delightful plains with herds and flocks, &c. all in their natural colours and proper action, and passing rapidly in succession along the surface of the sea, during the whole period of time that the above-mentioned causes remain.

But if in addition to the circumstances before described, the atmosphere be highly impregnated with vapour and exhalations not dispersed by the wind nor rarefied by the sun, it then happens that in this vapour, as in a curtain extended along the channel to the height of about 30 palms and nearly down to the sea, the observer will behold the scene of the same objects not only reflected from the surface of the sea, but likewise in the air, though not in so distinct and defined a manner as in the sea. And again, if the air be slightly hazy and opaque, and at the same time dewy and adapted to form the iris, then the objects will appear only at the surface of the sea, but they will be all vividly coloured or fringed with red, green, blue, and the other prismatic colours." In addition to this we may remark that the mirage is frequently seen in great perfection on both sides of this channel, and in many cases no doubt it has been taken for the Morgana. Many of the effects ascribed to this phenomenon are difficult of explanation; but the most obvious appearances are referrible to an unusual calmness of the sea and to the different refractive and consequently reflective powers of the superincumbent strata of air; the one depending on the particular direction of the currents modified by the form of the channel, the other on a peculiar condition of the atmosphere, perhaps similarly modified by the form of the coast.

The similarity of the geological formations on both sides of the Faro, the neighbourhood of Messina being the only part of the island where rocks of a granitic character appear, may afford some confirmation to the statement of many ancient writers that the name Rhegium (*Ῥήγιον*, from *ῥήγναι*, to break) referred to the convulsion which separated Sicily from the mainland: —

"Hæc loca, vi quondam et vastâ convulsa ruinâ
(Tantum ævi longinqua valet mutare vetustas)
Dissiluisse ferunt: cum protinus utraque tellus
Una foret: venit medio vi pontus, et undis
Hesperium sicule latus abscidit, arvaque et
urbes
Litore diductas angusto interluit aestu."

Vinc. Æn. iii. 414.

The distance between Reggio and Messina by Captain Smyth's measurement, from the Cathedral of Reggio to the Lighthouse of Messina is 13,187 yards, nearly $7\frac{1}{2}$ English miles.

The extreme southern coast of Italy, beyond Reggio, presents little classical interest; *Capo Pellaro* is supposed to be the Rhegium Promontorium, and *Capo dell' Armi* the more celebrated Promontory of Leucopetra, regarded by all the ancient geographers as the termination of the Apennines. Beyond, about midway between this point and Capo Spartivento, is the river *Amendolea* flowing due south from the base of the lofty mountain appropriately called Aspromonte. It is supposed to be the Caicinus, in which Euthymus the Locrian wrestler disappeared after delivering Tempsa from the shade of Polites; it was also celebrated by ancient writers for a singular phenomenon,—the grasshoppers on the Locrian bank were always chirping, while those on the Rhegian bank were constantly mute. On the E. of the river is *Bova*, a town of 3000 souls, and the seat of a bishopric. Capo Spartivento beyond is the Herculis Promontorium. The Aspromonte is a very imposing object from many parts of the coast; its lower flanks are clothed with forests of beech and oak, and its summit is covered with pines; it is supposed to be an extinct volcano, and is regarded as the centre of those natural convulsions which have so frequently desolated the province.

ROUTE 51.

NAPLES TO POTENZA.

	Posts.	Miles.
Naples to Auletta -	- 9 $\frac{1}{2}$	= 60
Auletta to Potenza -	- 3	= 21
	<hr/>	<hr/>
	12 $\frac{1}{2}$	= 81

The province of Basilicata, the first in size and the fourth in population in

the kingdom, is neither so fertile, nor characterized by such magnificent and romantic scenery, as the adjoining provinces of Calabria. Its surface, though broken by frequent ravines, and occasionally clothed with timber, has generally a bare and stony aspect; and the great difficulty of constructing roads over its lofty mountains has hitherto limited a knowledge of its interior to the pedestrian. It is now, however, possible to proceed from Potenza to Altamura and Bari, or through Matera to Taranto; but the traveller must be prepared to rough it in crossing the central mountains between Potenza and the Murgie.

The six first stages of this route, from Naples to Auletta, are described in the great Calabrian Route from Naples to Reggio:

Posts.

1½ (10 m.) Torre dell' Annunziata	-	} Route 50.
1½ (10 m.) Nocera	-	
1½ (7 m.) Salerno	-	
2 (15 m.) Eboli	-	
1½ (9 m.) Duchessa	-	
1½ (9 m.) Auletta	-	

From Auletta the road crosses the valley of the Negro, and after passing the Bianco, another tributary of the Sele, arrives at *Vietri di Potenza*, a small village on the frontier of Basilicata, distant 5 miles from Auletta. This place is considered by the local antiquaries to mark the site of the *Campi Veteres*, where Tiberius Gracchus was treacherously assassinated by the Lucanians. Between Vietri and Potenza, a distance of 16 miles, the road crosses one of the branches of the Platano, which rises among the valleys of the Serra della Lama, and flows from south to north towards Picerno; beyond this we pass through the large village of Il Tito, and skirt the Piano di S. Eligio, crossing a branch of the Basento, before we reach —

3. 21 POTENZA, the capital of Basilicata, finely situated on the crest of a hill surrounded by the great chain of the Apennines. The Basento, which has its rise in the mountains of Ariassa and Monte Forte near Vignola, flows beneath

the city. Potenza in the middle ages was a place of considerable importance; it was besieged and destroyed by Frederick II., and by Charles of Anjou in revenge for its allegiance to Conradin. Although the capital of the province, and the seat of a bishopric, its population is only 8500 souls. The site of the ancient city of *Potentia* is in a plain below the modern town, at a place called *Murata*, where various ruins, coins, and inscriptions have been discovered.

It is possible to proceed from Potenza to Bari (Route 52.), and through Matera to Taranto (Route 53.). There is also a *cammino traverso* of 3 posts from Potenza to Melfi through Avigliano 11 m. and Atella 10 m., where it falls into Route 49. Another road leads through Pietragalla, a village of 3700 souls, to Oppido, a village of 3100 souls, distant about 12 miles; it then crosses the branches of the Bradano below Genzano, and after passing Monte Miserecojo and Monte Cerreto, descends into the *Tratturo delle Pecore* at *Spinazzola*, an important town of the Terra di Bari, with a population of 5900 souls, and 26 miles distant from Potenza. From Spinazzola a good road leads westward through Palazzo to Venosa 14 m.; another through Palazzo and the *Bosco dell' Abadia* to Acerenza 16 m., noticed in Route 49.; and another northwards by Minervino to Canosa 17 m. See Route 54.

ROUTE 52.

POTENZA TO BARI.

	Miles.
Potenza to Tolve - -	11
Tolve to Montepeloso - -	14
Montepeloso to Gravina - -	8
Gravina to Altamura - -	5
Altamura to Bitetto - -	20
Bitetto to Bari - -	9
	<hr/> 67

The route from Gravina to Bari is a *cammino traverso* of 4 posts.

A wild and mountain road leads

along the margin of the Mattine di Potenza and across the northern branch of the Basento, through Vaglio, to—

11 *Tolve*, crossing the Monte Pazzano, in whose deep valleys the Alvo and other tributaries of the Bradano have their rise. It follows the course of the Bradano along the valley below the Serra dell' Acquafredda as far as the base of Monte Miserocojo, where it turns eastward to—

14 m. *Montepeloso*, a fortified town of 8500 souls. Proceeding thence, it crosses the Vasantello below Monte Irso, and skirts the southern extremity of the Valle della Pentecchia, which separates the province of Basilicata from that of Bari.

8 *Gravina*, an important episcopal city of the province of Bari, occupying the site of ancient Blera, one of the stations on the southern or Tarentine branch of the Via Appia, with a population of nearly 11,000 souls. It belongs to the house of Orsini, and is situated on the lower slopes of a hill in the great valley which here extends from the Apennines to the chain of low naked hills called the Murgie. The country around the city is celebrated for its pasturage and for its breed of horses. The city is surrounded with strong walls and towers, probably not older than the 16th century; it is a dirty place, although it is remarkable for the number of its fountains. The common people live, as at Ariano, in caverns excavated in the tufa. Its ancient Castle was one of the strongholds of the Orsini family during the middle ages. The fair of Gravina, which takes place on the 20th of April, is one of the most famous in the kingdom; it is the great mart for disposing of the cattle of the province, and is so much frequented that the Neapolitan shopkeepers find it worth their while to visit it with their stocks. The immense basin of tufa in which Gravina is situated is highly charged with nitre, which is collected and purified in the town and yields a large revenue to the Crown. Between Gravina and Altamura are some remains of the southern branch of the Via Appia which passed

between them on its way to Tarentum and Hydruntum.

The *cammino traverso* of the post begins at Gravina.

5 ALTAMURA, the capital of the smallest distretto of the province of Bari, with a population of 15,000 souls, is situated on a hill overlooking the great pastoral plains locally known under the names of Mattine and Lama; those immediately south of Altamura are Lama di Pescane, Valle di Jesce, and the Piano della Mattina. Altamura was built by the Emperor Frederick II., and was formerly surrounded by walls, but they are now nearly destroyed. The fine cathedral was built in 1232 by the same emperor, to whom the fortifications also are attributed. Giovanni Antonio Orsini, last Prince of Taranto, son of Raimondello Orsini by Mary D'Enghien, who became after his death the third wife of King Ladislaus, died in the Castle of Altamura, Nov. 15. 1463. He died at a very advanced age, and not without grave suspicion of having been strangled by his own servants, at the suggestion of his nephew King Ferdinand I. of Aragon, whom he had made heir to his vast wealth. In the neighbourhood of the city are some Roman ruins, which probably mark the site of Sub Lupatia, one of the stations of the Tarentine branch of the Appian Way already mentioned.

The road now skirts the base of the Murgie di Gravina e d'Altamura, and proceeds northward by the Mattine di Palo, passing through the villages of Toritto, Grumo, and Binetto.

20 *Bitetto*, a small town of about 5000 inhabitants, at the western extremity of the plain of Bari, surrounded by plantations of almond trees and olives.

9 BARI, described in Route 54.

ROUTE 53.

POTENZA TO TARANTO.

		Miles.
Potenza to Tricarico	-	18
Tricarico to Grottole	-	14
Grottole to Matera	-	12
Matera to Castellaneta	-	18

Castellaneta to Palagiano	-	Miles. 6
Palagiano to Taranto	-	10
		<hr/> 78

The route from Potenza to Matera is a *cummino traverso*, reckoned at 5½ posts, equal to 44 miles.

On leaving Potenza, a difficult road over the Monte di Paazano and the Tempa di San Giuseppe leads to —

18 *Tricarico*, an episcopal city of 5600 souls, situated between the Basento and the Bradano. It then traverses the hills which separate these rivers, and proceeds through Grassano to the village of —

14 *Grottole*, which overlooks the valley of the Basento. We now skirt the Monte S. Vita, and cross the Bradano, together with its tributary the Gravina, between Grottole and Matera.

12 *Matera* is the capital of the 3d distretto of Basilicata, the largest city in the province, with a population of 13,000 souls, the seat of a tribunal and an archiepiscopal see in conjunction with the town of Acerenza. It is situated in the deep valley of the Bradano, and is surrounded by a rich and fertile country, chiefly pastoral. On the outside of the cathedral, and at the great door of the archbishop's palace, are granite pillars with Corinthian capitals, which evidently belonged to some ancient temple.

A tower near the town walls, known as the *Torre Metella*, has been regarded as a proof of the foundation of the town by Cæcilius Metellus after the termination of the Social War. In addition to the agricultural pursuits connected with the rich pasturages in its neighbourhood, Matera maintains a considerable commerce with the nitre with which its strata abound. The valley in which the city is placed is 300 feet in depth, and its sides are completely full of caverns which form the habitations of the lower classes. Many of them bear evidence of great antiquity, and as a proof of the systematic manner in which they have been converted into dwellings, we find a church in one of them called *Sta. Maria dell' Abbon-*

danza. Matera, although so important, is a dirty city, and its lower classes are said to be the most uncivilized in the whole province of Basilicata. There are numerous cretins among them; and so wild and barbarous are many of the inhabitants of the caverns in the valley, that they have obtained by their howlings at night and the desperate nature of their attacks, the name of the *Lupi Mannari*.

South of Matera, and between the Bradano and the Gravina, is *Monte Scagliosa*, where talc is found so large and transparent that it is used throughout the neighbouring villages as a substitute for glass. The village of *Genosa* on the hills between this mountain and *Laterza* occupies the site and preserves the name of *Genusium*.

A road leads from Matera over the plains to —

18 *Castellaneta*, an episcopal city of 5000 souls, which appears to mark the site of *Canales*, mentioned in the Antonine Itinerary as a station on the Tarentine branch of the *Via Appia*. We proceed thence through —

6 *Palagiano*, a village of 2000 souls, surrounded by vineyards and olive grounds, to —

10 *TARANTO*, described at page 481.

ROUTE 54.

NAPLES TO FOGGIA, BARI, TARANTO, AND OTRANTO.

	Posts.	Miles.
Naples to Marigliano	- 1½	= 12
[An extra ½ post charged on leaving Naples, for the royal post.]		
Marigliano to Cardinale	- 1½	= 12
Cardinale to Avellino	- 1½	= 10
[An extra horse for every pair both ways.]		
Avellino to Dentecane	- 1½	= 12
[An extra horse for every pair both ways.]		
Dentecane to Grottaminarda	- - -	1½ = 9
[An extra horse for every pair, but not vice versâ.]		
Grottaminarda to Ariano	- 1	= 6
[An extra horse for every pair, but not vice versâ.]		

	Posts.	Miles.
Ariano to Montaguto -	1½	= 9
Montaguto to Ponte di Bovino -	1	= 6
Ponte di Bovino to Pozzo d'Albero -	1	= 9
Pozzo d'Albero to Foggia	1	= 9
Foggia to Passo d'Orta -	1½	= 12
Passo d'Orta to Cerignola	1	= 8
Cerignola to San Cassano	1	= 9
San Cassano to Barletta -	1	= 9
Barletta to Bisceglie -	1	= 10
Bisceglie to Giovenazzo -	1	= 10
Giovenazzo to Bari -	1½	= 12
Bari to Casamassima -	1½	= 10
Casamassima to Gioja -	1½	= 10
Gioja to Mottola -	1½	= 12
Mottola to Taranto -	1½	= 12
Taranto to Monteparano -	1	= 10
Monteparano to Manduria	1	= 10
Manduria to Guagnano -	1½	= 18
Guagnano to Lecce -	1½	= 15
Lecce to Martano -	1½	= 12
Martano to Otranto -	1½	= 12
	35	= 285

Inns on the road :— *Avellino*, La Posta. *Ariano*, La Posta. *Foggia*, Locanda di Faella (Raffaele) and many others. *Cerignola*, Il Leone. *Barletta*, La Posta. *Bari*, La Posta. *Taranto*, La Posta. *Otranto*, Immacolata.

The mail ("vettura corriere") leaves Naples every Monday, Wednesday, and Saturday at midnight. The road to Foggia is excellent, but hilly in some parts, particularly between Cardinale and Avellino; it is still known as the Strada Consulare. It leaves Naples by the Porta Capuana, passes under the hills of La Madonna del Pianto and Poggio Reale, now deserted, but once the favourite residence of the Aragonese kings. At the base of the former is the Campo Santo, described at page 145. Beyond this, on the left, we pass the road leading to Arienzo, and Benevento.

1½. 12 Marigliano, a town of 4000 souls, surrounded by walls, is supposed to have derived its name from a villa of Marius called the Marianum. After leaving Marigliano, at the distance of half a post from the road, on the right, in the open plain, we pass NOLA, described in "Excursions from Naples."

The villages of Cimitile and Gallo are situated on a stream of trachytic lava which must have flowed from Monte Somma in some ancient eruption anterior to the historic period; but at Gallo our near approach to the Apennines is shown by the general use of limestone for building purposes. Cimitile is full of interest to the archaeologist. It has more early ecclesiastical remains than any other place in the neighbourhood of Naples. Several of the churches are rich in details, and have subterranean crypts, catacombs, chapels, and mediæval inscriptions in perfect preservation. Before reaching Bajano we pass on the left the ruined castle of Avella, marking the site of the venerable city of Abella, the "*Malifera Abella*" of Virgil, a city founded by one of the Greek colonies from Chalcia, and celebrated in Roman times for the excellence of its apples and pomegranates.

1½. 12 Cardinale, a small village at the foot of the mountains with a miserable inn. A third horse additional for every pair between this and Avellino, and vice versa.

The road gradually ascends to Mugnano through a valley planted in the lower part with vineyards and filberts, and in the upper covered with chestnut forests. As it ascends, it exhibits fine geological sections of the great deposit of trachytic tufa which here fills up the valleys of the Apennines. Soon after passing Mugnano, a small but well-built village of 2700 inhabitants, locally celebrated for its shrine of S. Philomena, the line of division between Terra di Lavoro and Principato Ultra is marked by a deep ravine crossed by a fine bridge called Ponte a Quattro Oechi. The long and steep ascent of Monteforte begins here, but the traveller is rewarded by the magnificent views which these mountains command over the immense plains of the Terra di Lavoro. Near the top of the hill is a ruined fountain erected by Charles V.

Monteforte is a small mountain village, at the base of the hill on which crown the ruins of its once celebrated Castle, still a picturesque object, and commanding fine views of the neigh-

bouring country. It was the property of the celebrated family of De Montfort, to whom it gave their name, and it was for some time the residence of Guy de Montfort, who murdered Prince Henry of England in the Cathedral of Viterbo. The revolution of 1820 broke out in this village. The road now descends into the rich valley of Avellino, which is surrounded by well wooded hills and thickly planted with filberts whose produce is said to yield to the city no less than 60,000 ducats annually. Pliny tells us that in his time the filbert flourished throughout this district, and that it derived its name *Avellana* from the town round which it was cultivated: —“*ut in Avellanis et ipso nunc genere, quas antea Abellinas patrio nomine vocabant.*”

14. 10 AVELLINO, occupying the site of the ancient Abellinum, is approached by a continuous line of poplars forming a straight avenue of a mile in length. There is a good inn here, La Posta, which is the first night's resting place of the vetturini from Naples. Avellino is an episcopal city of considerable importance in the internal commerce of the province, and has a population of 15,500 souls. It is situated at the foot of Monte Vergine, on which is the celebrated sanctuary founded in 1119 by S. Guglielmo da Vercelli, on the ruins of a temple of Cybele. There are many fine buildings in the city; the custom-house is adorned with ancient statues, and was once the baronial mansion of the powerful family of Caracciolo, who derived from the city the title of prince. Avellino rivals Ariano in the beauty of its women. Jomelli, the composer, was a native of the city.

A picturesque road, practicable in a carriage as far as Mercogliano, leads to the *Sanctuary of Monte Vergine*, through groves of chesnut trees. During the festa of the Madonna, which is celebrated on the day of Pentecost, every road leading to Avellino is crowded with pilgrims. The road from Naples is almost impassable from the crowds of visitors, dressed in holiday costume, who for three days give themselves up entirely to the enjoyment of the excursion.

Their carts and carriages are decorated with flowers and boughs of trees, to which are suspended images and pictures of the Madonna of Monte Vergine. The hats of the peasantry are also adorned with wreaths of flowers, and the tarantella and national songs are not wanting to give greater gaiety to the scene.

The monastery was once famous for its archives, but most of them have been dispersed. The Ospizio at Mercogliano is the chief residence of the monks, as the severe climate of the monastery only allows them to remain there eight days at a time. At Mercogliano horses can be procured for the ascent to the monastery, which is 3 miles up the mountain. The view from the summit in fine weather will compensate for the labour of ascending it. The church of the monastery contains the miraculous image of the Virgin, which has acquired such great celebrity in Southern Italy; it was presented by CATHERINE OF VALOIS, who sent to Constantinople for it. She is buried in the church, together with her son LOUIS OF TARANTO, the second husband of Queen Joanna I. Their effigies, in the costume of the 14th century are placed on a Roman sarcophagus. Among the relics of Monte Vergine are shown the bones of Shadrach, Meshach, and Abednego!

Opposite to Avellino, on the right bank of the Sabato, is *Atripaldi*, well known throughout Italy for its iron foundries, paper-mills, and cattle market.

There is an excellent road from Avellino to Salerno through S. Severino. (Route 64.)

The lake of Amsanctus may be easily visited from Avellino. If the traveller be disposed to make it an excursion from hence, the best plan will be to send on the carriage to Ariano, and hire horses at Avellino. By starting early, he will reach it in five or six hours, and be enabled to arrive at Ariano before evening. It is, however, generally visited from Grotta Minarda, the nearest point traversed by the high road.

A 3rd horse from Avellino to

Dentecane and *vice versâ* for every pair.

A hilly but very beautiful road leads along the left bank of the Sabato, which it crosses about 6 miles from Avellino. It passes Pratola at the 34th milestone, and leaving on the right Montemiletto, a town of 3000 souls, with a feudal castle belonging to the Tocco family, descends to—

14. 12 Dentecane, a village formerly remarkable for its breed of white swine, which is still a rarity in Southern Italy. A road to the left leads to Montefusco, a town of 9000 souls, near which some beds of lignite have been discovered, and thence to Benevento. A 3rd horse this stage to Grotta Minarda.

The Calore is crossed about midway between Campanarello and Mirabella, a small town about a mile to the right of the road, near which the discovery of statues and coins, and some extensive ruins are supposed to mark the site of Eilanum.

EXCURSION TO THE LAKE OF AMSANCTUS.

Mirabella is conveniently situated for a visit to the *Lake of Amsanctus*. About 5 miles east of it is Frigento, midway between which and the villages of Villamaina on the west and Rocca S. Felice on the south-east, in a small wooded valley in the limestone formation, are situated the celebrated lakes of Amsanctus, now known by the provincial name of *Le Moffette*. The largest lake is 160 feet in circumference, and not more than 6 or 7 in depth. Though the surrounding soil is highly charged with carbonic acid gas and extremely hot, the temperature of the lake is very little above that of the surrounding atmosphere. It is the only place known, besides that of the Valley of Death in Java, where life is endangered in the open air by the evolution of noxious gases. The appearance and position of the lake in a deep crater-like valley, precisely corresponds with Virgil's description in the 7th *Æneid*.

"Est locus, Italiæ medio sub montibus altis,
Nobilis, et famâ multis memoratus in oris,
Amsancti valles; densis hunc frondibus atrum

Urget utrinque latus nemoris, medioque fragosus

Dat sonitum saxis et torto vortice torrens:
Hic specus horrendum sævi spiracula Ditis
Monstrantur, ruptoque ingens Acheronta vorago

Pestiferas aperit fauces; queis condita Erinnyes

Invisum numen, terras cœlumque levabat.

We may add to this fine description the passage in the "De Divinatione" of Cicero, which fixes the locality of the lake in the territory of the Hirpini, a fact which has been overlooked by the Roman antiquaries, who have identified Virgil's description with the Lake of Cutiliæ near Rieti, apparently on no other ground than its supposed agreement with the central position indicated by Virgil:—"Quid enim? non videmus, quàm sunt varia terrarum genera; ex quibus et mortifera quædam pars est; ut et Amsancti in Hirpinis, et in Asia Plutonia, quæ videmus: et sunt partes agrorum aliæ pestilentes; aliæ salubres; aliæ, quæ acuta ingenia gignant; aliæ quæ retusa: quæ omnia fiunt et ex cœli varietate, et ex disparili adspiratione terrarum."—De Div. i. 36.

Dr. Daubeny, who visited the spot in 1834, submitted some of the gas collected from one of the pools to chemical examination, and found it to consist partly of carbonic acid and partly of sulphuretted hydrogen, and a small residuary quantity of air containing about 16 per cent. of oxygen and 84 of nitrogen. "The quantity of mephitic vapour," says Dr. Daubeny, "which proceeded from the lake was such as to oblige us (the wind being in the north) to take a circuit towards the east, in order not to meet the noxious blast; instances not unfrequently occurring of animals and even men, who have imprudently ascended the ravine, being suffocated by a sudden gust of air wafted from the lake. This is the origin of the fable of the *Vado Mortale*, a particular spot in the course of the rivulet that flows from the lake, which it is said cannot be forded without death, and which has been described as having on its borders an accumulation of the whitened bones of the various animals that had perished there, which must for ever lie on the

spot where they fell, because no living creature can approach to take them away without adding to their number. The wonders of the Lake Amsanctus are sufficiently striking without such exaggeration; no bones existed in the valley at the time I visited it, excepting of some birds, who, in crossing the valley, had been arrested on the wing by the noxious effluvia, as at the Lake of Avernus of old; neither even close to the lake, where the evolution of gas is most abundant, is there any point at all times unapproachable, for we ourselves were able to reach its edge on the side from whence the wind blew. I have already stated that the pool itself stands in a part of the ravine which is widened out considerably, contracting again to its original dimensions below. It has been stated as being about 20 paces in its smallest diameter, and 30 in its largest, which I conceive to be near the truth; and its depth is said to vary from 6 to 7 feet. From the quantity of gas which is continually escaping, it appears to be throughout in a state of violent ebullition, but its temperature little, if at all, exceeded that of the surrounding atmosphere. The colour of the water is dark and muddy from the quantity of sediment projected towards the surface, owing to the constant agitation into which the pool is thrown by the gas that rises up through it; its taste strongly bespeaks the presence of alum, which is said to render it efficacious in the cure of certain diseases of cattle. One of the guides who approached its edge filled a bottle with the water, but to have collected the gas itself would have been a perilous attempt. I can only infer, therefore, that it resembles that which issued in smaller quantity from a more considerable pool within a hundred yards of the spot, and which consisted mainly of carbonic acid gas. The smell, however, plainly indicated that sulphuretted hydrogen was likewise emitted at the former vent; and the consequences of the long-continued action of this gas upon the constituents of the contiguous rock was not one of the least interesting or instructive parts of the pheno-

mena presented in this locality. It is interesting to remark that the position of this spot is almost exactly intermediate between the active volcano of Vesuvius and the extinct one of Monte Voltare, and that a straight line drawn from the one to the other, and which might likewise be extended on to the volcanic island of Ischia, would pass within a mile or two of this mephitic lake. From the neighbouring eminence on which Frigento is situated, the summits of both mountains were alike visible; and it was stated to me on the spot that when Vesuvius was in a state of activity, an unusual quantity of gas was disengaged from Amsanctus. Hence it seems probable that the same elements of volcanic activity exist underneath the earth all across the peninsula, although these elements may be called into more intense action on either side of the Apennine chain, by the proximity of sea water, or by some other circumstances which do not occur in the central portion of the chain."

14. 9 Grotta Minarda, a village of 3000 souls, situated in the midst of the extensive corn-fields which cover this district of Principato Ultra.

A 3rd horse for every pair from Grotta Minarda to Ariano. On leaving the village we cross the Ufita, and obtain on the right an occasional glimpse of Trevico, on the hills which bound that stream on the east; it preserves the name and occupies the site of Trivicus, one of the stages of Horace's Journey to Brundisium. The next stage, which he mentions as bearing a name not to be pronounced in verse, is supposed to have been the Equotuticus of the Itineraries, but all attempts to define its position have hitherto failed.

1. 6 ARIANO (*Ita*: La Posta), an episcopal city of 11,700 inhabitants, beautifully situated on a triple hill of tertiary limestone, between the Calore and Cervaro, at the height of 2800 feet above the sea. It is the 2d resting place of the vetturini from Naples. Ariano is one of the cities said to have been founded by Diomed; it has suffered greatly from earthquakes. Roger

II. held a parliament here to settle the affairs of the province, after his defeat of the allied armies of Pope Innocent II. and the Prince of Capua. The southern surface of the tertiary hill on which the city is built is hollowed out into hundreds of caves, in which large numbers of the lower orders, like the Troglodytes of old, permanently reside. The beauty of the women of Ariano is the theme of every traveller.

The road, after leaving Ariano, enters the dull province of Capitanata. A steep descent, carried by frequent zigzags, leads to the old post-house, situated under the village of Savignano. The present arrangement, however, has fixed the post station at—

1½. 9 Montaguto. From this village there is a descent all the way through the picturesque Val di Bovino, along the left bank of the Cervaro, to—

1. 16 Ponte di Bovino, a solitary post station on the Cervaro, with miserable accommodation, distant about 3 miles from Bovino, an episcopal city of 5700 inhabitants, situated on a hill at the foot of the mountains, on the site of ancient Vibinium. Val di Bovino is a narrow defile watered by the Cervaro, inaccessible except at its two extremities, but varied with corn-fields, hemp grounds, and forests in which the white acacia and the arbqr-vitæ are conspicuous. It was formerly notorious as the favourite haunt of the brigands of Capitanata. These bands were so well organized and so powerful in numbers that in many instances they carried off even the landed proprietors of the district. Bovino still enjoys the reputation of being the nursery of all the famous brigands of this part of Italy; the Vardarelli, whose name was so terrible at the beginning of the present century, were natives of the city.

A branch road, practicable in a light carriage, leads from Bovino to Cerignola through Ordona, over a dreary and monotonous plain only relieved at intervals by corn-fields, the greater part of the surface being covered with the wild caper tree and the ferula, the stalks of which are used for making bundles, baskets, and other domestic articles.

The road from Lucera and Troja passes through it on its way to Melfi; it can hardly be called a road, although practicable for carriages, since the drivers generally chose their own path over the uninclosed sandy plain. Ascoli, the Asculum Apulum of the Romans, famous for the drawn battle between Pyrrhus, King of Epirus, and the consul Curius, now a miserable town of 5000 souls, is the usual resting place between Bovino and Melfi. The Ofanto is crossed between Ascoli and Melfi. (Route 49.) Melfi is about 5 posts from Ponte di Bovino.

We leave the mountains at Ponte di Bovino, and enter upon the great plain or *Tavoliere* of Apulia by a road as desolate as those over the Campagna of Rome. The drivers generally proceed direct over the common, without regard to roads.

1. 9 Pozzo d'Albero, a desolate tavern. The vast plain which now surrounds us is the winter pasturage of the Neapolitan shepherds. The arrangement of the winter and summer pasturages constitutes a remarkable system which the traveller will find in the same extent no where out of Italy. Long before the time of the Romans, the Samnite shepherds were in the habit of bringing their flocks into Apulia during the winter. Peculiar and important privileges were granted to them by Rome, and with very slight modifications were confirmed to their successors by the Lombard kings of Italy, and by the Norman, Suabian, and Angiovine rulers of the kingdom of Naples. During the summer the flocks are stationed in the mountainous districts of the Abruzzi, from whence at the approach of winter they are driven to the winter pasturage in these plains. Alfonso of Aragon first reduced the system to rule, fixed a tax, and set apart for the flocks a large tract of land called from its general aspect the *Tavoliere*, for which a settled compensation is payable to the owners of the land; he also appointed three roads expressly for the passage of the animals, called the *Tratturi delle Pecore*. In winter and in spring, this immense plain is entirely covered with

cattle, presenting a very singular and striking scene, which is scarcely exceeded in interest by the appearance of the line of march during the summer migrations into the Abruzzi. Whole families of shepherds, and very often the proprietors likewise, accompany the flocks. The cattle are protected by the magnificent white dogs of the Abruzzi, which are collected here in such quantities during the pasturage that they are almost a sight in themselves; they are very large and fierce, and somewhat resemble the Newfoundland breed. The farms scattered over the plain give it the appearance of one vast dairy. Among the numerous dishes made with milk, may be mentioned the *Giuncata*, as celebrated a dish in Apulia as *Ricotte*, and not much inferior to the *Junket* of Devonshire, with which it seems to have had a kindred origin. The Tavoliere is about 60 miles long and 30 broad; it belongs to the Crown, with the exception of a few small portions, and is entirely in pasture. The revenue derived from the tolls and rents are still considerable, although the history of few properties has ever presented such a system of mismanagement as this has done through many successive generations.

Capitanata, the modern name of the province, is derived from *Catapan*, the title of the viceroys who were appointed by the Eastern emperors to govern Apulia and Calabria; the proper appellation of the province should therefore have been *Catapanata*.

Dr. Daubeny, in his interesting pamphlet already quoted, remarking on the recent deposits of which this plain is composed, says that it appears "to have constituted at a comparatively modern epoch, a gulf of the sea, which was at that period circumscribed on the south-west by the range of hills which stretches from Bovino to the neighbourhood of Melfi, and is from thence prolonged to the present gulf of Taranto, and on the north by the heights of Mons Garganus in Manfredonia; both equally belonging to the Apennine chain, and consisting of older formations."

1. 9 FOGGIA. (*Ians*, very numerous: Locanda di Faella (Raffaele) is one of the best.) Foggia, the capital of the *Capitanata*, is a well built city of 21,000 inhabitants, long regarded as the second in the kingdom both in respect to population and opulence, but Bari has in late years somewhat surpassed it in the number of its inhabitants. It is supposed to have sprung from the ruins of Arpi or Argyripa, 4 miles distant, which was taken by Hannibal after the battle of Cannæ, and which Virgil commemorates in the 11th *Æneid* as having been founded by Diomed, as "a second Argos" after the fall of Troy:—

"Vidimus, o cives, Diomedem Argivæque castra,
Atque, iter emens, casus superavimus omnes;
Contigimusque manum quâ concidit Iliæ tellus.
Ille urbem Argyripam patriæ cognomine gentis,
Victor Gargani condebat Iapygis arvis."

The principal streets of the city are large, and contain some handsome houses and good shops. Among its other attractions is a very tolerable theatre. A new Campo Santo and a handsome promenade have recently been constructed.

The cathedral was originally a stately edifice in the Gothic style, enriched by Count Roger of Sicily and by successive Norman princes. It was destroyed by an earthquake in 1731, when the upper part of it was rebuilt in a different style, by which its effect was greatly injured. It has a local celebrity for a miraculous image of the Virgin, presented to it by Count Roger. During the middle ages Foggia obtained considerable historical celebrity; it was one of the favourite residences of Frederick II., the gateway of whose palace still exists. His third wife, the Princess Isabella of England, the youngest daughter of King John, died in this palace. He also constructed a famous well here, still called *Il Pozzo del Imperatore*. Under the city walls, his natural son Manfred defeated the legate of Alexander IV., and compelled him not only to sue for peace, but to

confirm Conradin and himself in the possession of the kingdom, but it is almost unnecessary to add that the Pope disavowed the treaty. Charles I. of Anjou and his son Philip died in the fortified palace which he erected in the city. The coronation of Manfred took place in the cathedral. Ferdinand I. of Aragon convened at Foggia the great parliament of barons and prelates to arrange the crusade against the Turks after their occupation of Otranto. In 1779, Francis I., then Duke of Calabria, was married in the cathedral to his first wife the grandduchess Maria Clementina of Austria. At this time Ferdinand I. and the whole court resided at Foggia. The nuptials were celebrated with great magnificence, and the cathedral, in honour of the event, was dignified with the title of "Capella palatina."

Three carriage roads have recently been opened from Foggia to Monte Gargano; one to S. Giovanni Rotondo; another by Manfredonia to S. Angelo; and the third to S. Nicandro and Vico by *Apricena*, the hunting castle of the great Emperor Frederick II., who built it to commemorate the *al fresco* supper which he gave upon the spot to the members of his hunt in 1225, after he had killed a wild boar of extraordinary size. From this supper, *apri cæna*, the castle derived its name. A description of the mountain will be found in Route 65.

Leaving Foggia for Bari the road traverses the great plain of the pasturage, which extends in a wearisome and unbroken flat to the banks of the Ofanto. The Cervaro and Carapella are crossed; and between them we pass the church containing the miraculous picture of the Madonna dell' Incoronata, said to have been found in a tree near this spot by one of the Guevera family.

14. 12 Passo d'Orta, a post station and tavern near the village of Orta. On the right of the road Deliceto and Ascoli are seen, and further south we recognise Melfi, backed by the lofty cone of Monte Volture.

18 *Cerignola* (*Ins.*: Il Leone, good), a well built episcopal city, divided into two parts called the old and the

new, the former still retaining some portion of its mediæval walls. It is the property of Prince Pignatelli. It contains together with its dependent village of Tressanti 10,300 inhabitants, and comprehending it is said no less than 80,000 acres of arable land. The position of the city, on a hill of some elevation, commands an extensive view of the surrounding country, which appears like one immense corn-field without a tree to break its general monotony. Cerignola is celebrated for the victory of Gonsalvo de Cordova over the army of Anjou under the command of the Duke de Nemours, 28th April, 1503, eight days after the overthrow of the French army at Seminara. This decisive battle established the supremacy of Ferdinand the Catholic, and reduced the continental kingdom of Naples to the condition of a Spanish province. It commenced late in the evening, contrary to the judgment of the Duke de Nemours, who was hurried on by the impetuosity of his generals. In half an hour the French army was routed with a loss of nearly 4000 men, among whom were the Duke de Nemours and Chandieu, one of his bravest generals. In the church upon the plain on the east of the city is an inscription recording this eventful victory.

In one of the streets of Cerignola is a miliary stone, still standing in its original position, recording that Trajan made the road from Beneventum to Brundusium at his own cost. The distance marked upon it is LXXXI, measured from Brundusium.

After leaving Cerignola, the road follows the left bank of the Ofanto, the ancient Aufidus, remarkable as the last river of any consequence between Manfredonia and Taranto, a coast line, sweeping round the heel of Italy, of nearly 300 miles in extent. It divides the province of Capitanata from that of Bari. This rapid river, celebrated for its connexion with the battle of Cannæ, is still otherwise commemorated by the Roman poets:

"Dicar quæ violens obstrepit Aufidus,
Et quæ pauper aquæ Daunus agrestium
Regnavit populorum, ex humili potens,
Princeps Æolium carmen ad Italos
Deduxisse modos." *Hon. Carm.* III. XXX.

"Sic tauriformis volvitur Ausidus,
Qui regna Dauni præfuit Appuli
Quum sævit, horrendamque cultis
Dirivilem meditatur agria."
HOR. *Carm.* IV. XIV.

South-east of Cerignola, on the other side of the Ofanto, at a short distance beyond the bridge, is *Canosa*, a town of 8000 inhabitants, situated on the slopes of an abrupt hill crowned with the massive ruins of a feudal castle. It occupies the site of ancient *Canusium*, or *Canusinum*, mentioned by Horace in the journey to *Brun-
dusium*, who complains of its stony bread and bad water, and commemorates its foundation by *Diomed* :

"Quilocus a forti Diomede est conditus olim."
HOR. *Sat.* I. V.

The reception given to the remnant of the Roman army after their defeat at *Cannæ*, and the hospitality of the matron *Busa*, are honourably recorded by *Livy*. The Romans called the citizens of *Canusium* *Bilingues*, because being largely engaged in the manufacture of woollen cloths, they spoke the Greek language of their ancestors and the Latin of their neighbours with whom they traded. The mule drivers of the city were the most expert in Italy, and were always selected by *Nero* as his charioteers. In modern times *Canosa* has become celebrated for its subterranean necropolis, and for the great number of Greek vases of surpassing beauty found in its vicinity. We reserve a description of these antiquities until we have noticed the objects of interest in the town itself. The streets of the modern town contain some handsome houses. The cathedral dedicated to *S. Sabinus* is remarkable for its small clusters of cupolas resembling a Turkish bath or small mosque; the interior contains an ancient pulpit and chair of carved stone, some granite columns with Roman capitals, and six others of verde-antique, 18 feet high. In a court adjoining the church is the Tomb of *Bohemond*, Prince of Antioch, one of the heroes of *Tasso*; which may be a sufficient inducement to many travellers to make a slight detour, on a pilgrimage

to the grave of the gallant son of *Robert Guiscard* :

"Ma 'l grand nemico mio tra queste squadre
Già riveder non posso; e par vi guato:
Iodico Boemondo, il micidiale
Distruggitor del sangue mio reale."

Ger. *Lb.* III. 63.

It is a dodecagonal building of white marble, in the lower Greek style, with bronze doors, covered with engraved ornaments and inscriptions in Latin verse; in the interior is the marble chest in which the body is deposited. It has never been ascertained whether the hero of *Durazzo* and *Larissa* died here, or at sea on his return from the first crusade. The inscription on the tomb of his mother *Alberada* at *Venosa* which is strangely repeated on these doors, sufficiently prove that his remains are here interred. His death took place in 1111.

The principal antiquities of *Canusium* are the extensive subterranean sepulchres in which the vases are found; and the ruins of a magnificent amphitheatre. Though many of the subterranean sepulchres have long been known to archaeologists for the treasures which they have contributed to the different Museums of Europe, it has only been within the last few years that their real value and importance have been ascertained. The *Cavaliere Bonucci*, the director-general of antiquities, has recently discovered a necropolis which surpasses, in the richness of its funeral furniture and in the completeness of its arrangement, everything which has hitherto been found in *Magna Græcia*, and is not inferior in interest to the richest of the Etruscan tombs of *Cære* and *Tarquini*. It is entered by a portico of four Doric columns, with a second row of slender but very graceful Ionic columns in the rear. The walls of the vestibule are painted in colours, which are still fresh and exceedingly effective. Beyond, various passages lead to the sepulchral chambers, in which everything was found unchanged and in perfect order. The walls were hung with linen embroidered with gold, festoons of flowers hung from the ceiling, and along the sides of the apartments were ranged marble statues, painted busts of

terra cotta, and vases of rare size and beauty. The funeral couches were of bronze gilt, supported mostly by ivory legs richly carved. The bodies of the female tenants of this magnificent sepulchre were robed in cloth of gold. The heads of some were encircled with diadems of gold filagree, of exquisite workmanship, set with precious stones. Others wore gold tiaras, representing flowers of the most delicate and graceful structure. The ear-rings, necklaces, and bracelets were also of solid gold, elaborately worked and of the purest taste. The tables for the funeral feast were found covered with painted plates, tazze, pateræ, lamps of mosaic glass, fruits and flowers of creta cotta painted in imitation of nature, and in colours so fresh as to present the illusion of reality. It is superfluous to add that all these objects have been removed to the Museum of Naples; but the spot where they were discovered will always be regarded with lively interest.

Canosa suffered very severely from the earthquake which desolated several of the provinces round Monte Volture on the 14th August, 1851.

A few miles beyond Canosa is Minervino, a picturesque town of 8000 souls, marking the site of Lucus Minervæ. It is situated at the foot of the Murgie di Minervino, and is surrounded by massive walls and towers, surmounted by a baronial castle. In Italian history Minervino is remarkable as having given the title of Count to Giovanni Pipino, who figures conspicuously in the history of Rienzi, and was executed at Altamura as a rebel in the reign of Joanna I.

Between Canosa and the sea, on the right bank of the Ofanto, is the site of CANNÆ, marked by the remains of an episcopal town which occupied it in the early ages of Christianity. The plain between it and the river was the field of battle. The fact recorded by Livy, that the wind blew down from Monte Volture in the face of the Romans, indicates the position which they occupied, with the river on their right wing. Hannibal had so disposed his forces as to have Canusium in his rear, while his

left wing was flanked by the river; the Roman historians admit the superiority of his generalship when they accuse him of crafty stratagem in compelling their own army to take up a disadvantageous position, for he was aware, they say, that they would have in their faces the sun and the dust which the wind from the mountain raises in large quantities on the plain. (Val. Max. vii. 4.) The result confirmed these expectations; the impetuous violence of the gusts from Monte Volture prevented the Roman legions from acting efficiently, and their disastrous overthrow was the consequence. The stream Vergellus, over which Hannibal is said to have erected a bridge of human bodies, is still traceable, and one portion of the plain is still called the "Pezzo di Sangue." Coins, vessels, and inscribed stones are frequently discovered beneath the surface, and many other local circumstances coincide to determine the site of the battle.

In the 11th century Cannæ was the scene of another memorable battle, in which the nobles and citizens of Apulia assisted by the Lombard princes of Capua and Salerno endeavoured to throw off the yoke of the Byzantine emperors. In this battle, fought in 1019, the Apulians were commanded by the Norman chieftain, Drengot, who had arrived in Italy 3 years before with a band of Norman adventurers, to seek his fortune in the south. On this occasion neither the valour of the Normans nor the patriotic enthusiasm of the Apulians could ensure success. They were defeated by the imperial forces under the Catapan Boleslas, and with such effect that out of 250 Normans only 10 survived the battle. Drengot then offered his sword to the princes of Capua and Salerno, while Melo of Bari, the leader of the Apulian nobles, appealed to the Emperor Henry II. who marched an army against the Greeks. On their arrival the Normans, commanded by Rainolfus, the brother of Drengot, ranged themselves under the imperial standard, and were afterwards established at Aversa under the protection of the

Emperor. Half a century later, when Robert Guiscard had avenged these early reverses of his kinsmen by compelling the whole of Apulia to acknowledge his authority, Cannæ rebelled against him during his absence in Greece. On his return in 1083 he besieged the town, captured it after a siege of two months, and utterly destroyed it. From that time no attempt appears to have been made to reoccupy the site. In 1201 another battle was fought on the plains of Cannæ between the Papal and imperial forces and the rebellious barons headed by the archbishop of Palermo, who had taken advantage of the infancy of Frederick II. to attempt to overthrow his authority. Innocent III., however, determined to defend the dominions of the young emperor, and sent an army under Walter de Brienne against the insurgents, who are said by the contemporary chronicles to have been literally cut to pieces.

1. 9 San Cassano, a post station. The road crosses the Ofanto near its mouth by a long bridge; it becomes more interesting in its character, and the country is interspersed with corn-fields and gardens abounding in fig, almond, and carouba trees, before it reaches —

1. 9 *Barletta*, a remarkably fine and well built town of 20,000 souls, occupying the site of the Greek city of Barduli, delightfully situated on the sea-shore, and containing many houses of handsome and even imposing architecture; among which are the mansions of several opulent families. It is surrounded by strong walls and towers. There is a clean and tolerably good inn. Barletta has a good harbour, partly formed and protected by a mole; it is the nearest port to the capital on the Adriatic, and maintains a considerable commerce with Greece and the Ionian islands. The gateway leading to the harbour is of unusual magnitude and magnificence. The castle was formerly one of the three strongest fortresses of Italy, and sustained a siege of 3 years against one of the Norman princes,

probably Roger the brother of Robert Guiscard. The cathedral is of Lombard architecture, and is remarkable for its lofty steeple, and for its elegant façade. A Latin inscription records the coronation of Ferdinand of Aragon within its walls. In the piazza near the church of S. Stefano is a colossal bronze statue about 10 feet high, supposed to represent the Emperor Heraclius, the reputed founder of the town; it is said to have been wrecked on the coast during its passage in a Venetian galley, as an offering to the sanctuary of S. Angelo. There is a good theatre here. While living at Barletta in 1259, superintending the construction of Manfredonia, Manfred held the first tournament seen in this part of Europe, in honour of the visit of Baldwin II. the last Latin Emperor of Constantinople. During the contests of Louis XII. and Ferdinand the Catholic respecting the Partition Treaty, Barletta was occupied by Gonsalvo de Cordova, who was besieged there in 1502. by the army of the Duke de Nemours. Both generals were unwilling to give battle, and the troops as well as the officers were soon weary of an inaction during which nothing could be gained by either party. The cavalry of both armies was composed of the *élite* of a brave and chivalrous nobility, and by mutual consent they determined to decide their claims to superiority by tournament. Eleven cavaliers were chosen from each army; among the French champions were Bayard, the "*chevalier sans peur et sans reproche*," D'Urfé Seigneur d'Orléans, Torcy, La Palice, and Mondragon; among the Spanish were Don Alonzo de Sotomayor, Diego Garcia de Paredes, and Diego de Vera. The Venetians, who then occupied Trani and were considered to be a neutral party, were appointed to arrange the lists and appoint the judges. The spot selected for the tournament was between Andria and Corato, near the place now called Epitaffio. At the first shock, seven of the French champions were overthrown; but Bayard and three of his companions defended themselves with such bravery,

that after a combat of six hours the judges separated the combatants, and declared that the result was equal. The Chevalier Bayard had captured Don Alonzo de Sotomayor, who, contrary to the stipulations of the combat, endeavoured to escape in spite of his parole. The Spanish champion complained of the severity with which he was treated after he was recaptured; and the two cavaliers resolved to decide the quarrel by another combat in the presence of both armies. Sotomayor was killed, and the contemporary historians state that the Spaniards applauded the victory of Bayard as a judgment of God upon the bad faith of their countryman.

The road along the Marina between Barletta and Bari is one of the most pleasing on the east coast of Italy, and is famous even in this country of fine scenery; but its attractions are due more to the general air of civilization and the high cultivation of the country than to any remarkable features of natural beauty.

On the right of the road, at about equal distances from Barletta and Trani, is *Andria*, an episcopal city of 16,000 souls, where *YOLANDA*, the second wife of the Emperor Frederick II., died in childbed in 1228, after giving birth to Conrad. The emperor's third wife, *ISABELLA OF ENGLAND*, who died at Foggia, is also buried in the cathedral. During the wars of the Parthenopean republic, Andria sustained a gallant siege against the republican army commanded by General Broussier and Ettore Carafa, Count of Ruvo, the feudal lord of the city. So strong was the political fury of the two parties during this civil struggle, that Carafa was the first person who scaled the walls, and although it had long been one of the richest possessions of his family, the city was destroyed by fire at his own suggestion.

Beyond it, among the Murgie di Minervino, on the skirts of the Valle di Lamalonga, is the magnificent fortress of *Castel del Monte*, the favourite hunting seat of Frederick II. It is still a most imposing pile, worthy of the

memory of the great emperor; it is built in an octagonal form with eight towers, in a rich and remarkable style of Gothic architecture. Its splendid masonry is almost as perfect now as when the edifice was first erected; but it is totally abandoned by its present proprietor, the Duke of Andria, and left to ruin and decay. The windows are beautiful specimens of florid Gothic; the roofs of the several chambers are vaulted; and the ribs of the arches in the upper rooms rest upon triple clustered columns of white marble, the material used in the construction of the ribs, bosses, and other decorations of the apartments. The elaborate and beautiful workmanship of the building, and the regularity and completeness of its design leave it almost without a parallel in Italy; and it is greatly to be regretted that proper measures are not taken to preserve it on its own account, as a national monument, independently of its association with the house of Suabia. It has moreover an additional but more melancholy interest, as the place in which Charles of Anjou confined for a short time the widow and children of Manfred, after the fatal battle of Benevento; so that the favourite residence of the Imperial warrior, philosopher, and troubadour became, in less than 90 years, the prison of his grandchildren.

About 7 miles from Barletta, following the high road from which we have made the above digression, is *Trani*, the Turenum of the Romans, an archiepiscopal city of 13,300 souls, containing a tolerable inn. It is surrounded by fortifications, partly built by Frederick II. The port has a circular harbour, surrounded by fine stone quays constructed by Carlo Borbone, but it has become almost useless for any but small craft, by the accumulation of mud. It was a celebrated port in the time of the crusades for the embarkation of troops; and the Templars had an hospital in the town. Around the port are numerous handsome houses. The cathedral is on the point; its rich Lombard architecture is of the same character as that

of Barletta; the interior is light and beautiful, and the steeple is one of the loftiest in Italy. Among the curiosities of the city are nine ancient milestones. There is a handsome theatre, the performances in which are far above the average of most provincial towns. The vineyards of the neighbourhood produce a sweet wine held in great repute throughout the province. Another source of revenue are the fig trees, which are planted in the fields in rows, and dressed according to the precept of Columella, like dwarfs and espaliers. The fruit is dried on conical towers or butts, called *Specchie*, constructed of the stones picked off the fields, and made hollow in order to hold the implements of the husbandman, and to serve as a place of shelter in bad weather. The figs are arranged on a ledge on the outside winding round the building to the summit: these curious towers form a prominent feature in many parts of this province.

According to the post tariff the course between Barletta and Trani is charged as one post; but to persons proceeding south without stopping at Trani, the post terminates at Bisceglie, three miles further on. The road crosses the *Ponte della Luna*, celebrated for its lofty single arch, thrown across a small ravine, at a cost of 15,000 ducats, where such a structure appears to have been wholly unnecessary.

1. 10 *Bisceglie*, another small port with a population of 15,000 souls. It is built on a promontory defended by strong and well built fortifications. The high road passes by its walls without entering the town. *Bisceglie* is surrounded by pretty villas and country houses, which give a very agreeable and homely aspect to the neighbouring country. It has acquired great reputation for the growth of currants, which are said to equal those of the Ionian islands. The olive tree is first met with on this coast in the neighbourhood of the town. During the crusades, *Bisceglie* was famous for its Hospital founded by Bohemond for pilgrims from the Holy Land. Some ruins of it still exist.

Between this and Molfetta, on the right of the road is an ancient church of Greek architecture, known as the *Vigne di S. Giacomo*, where a Benedictine monastery once existed. Near it is the sanctuary of *Santa Maria de' Martiri*, built in 1161 by King William the Good. At the distance of about 7 miles from *Bisceglie*, beautifully situated on the shore, is *Molfetta*, an episcopal city and port of 17,000 inhabitants, which monopolises the trade of its neighbour. It belongs to the family of *Spinola*. It is surrounded by walls, and contains some handsome houses, distinguished, like all the provincial towns and cities on this coast, by the regularity of their masonry. The road passes round its walls without entering it. A local proverb says that the people of *Molfetta* are the Dutch of the *Terra di Bari*, a compliment justly due to their activity and commercial spirit; and they boast that there is no example of a merchant of *Molfetta* being a bankrupt, or of any of their ships, which they navigate themselves, being lost at sea. In the 15th century the merchants entered into a league with those of *Amalfi* that the citizens of one place should be considered citizens of the other. The castle was the prison of *Otho*, Duke of Brunswick, husband of *Joanna I.* after the death of the queen, but he was released in 1384 by *Charles Durazzo*, after his rival, *Louis of Anjou*, had been carried off by plague. In 1529 the town was sacked by the French army under *Lautrec*. The celebrated Chevalier *Linquiti*, who introduced the modern system of treatment for the insane at *Aversa*, was born at *Molfetta* in 1774. One of the curiosities of this part of the kingdom is the *Pulo di Molfetta*, or the celebrated nitre cavern, distant a mile and a half from the town; it is a circular cavity in the limestone, about 1400 feet in circumference, and about 112 feet deep. In the limestone strata are numerous oval caverns hollowed out in rows, forming in appearance a regular succession of five tiers, resembling the boxes of a theatre. The nitre is found in these caverns and in fissures, and is a

source of considerable revenue to the Crown. The road passes through olive grounds and corn-fields to —

1. 10 *Giovenazzo*, the *Natiolum* of the Romans, a small town with a population of about 7000 souls. It has an inn outside the walls, but it is not good. This little town is remarkable for its admirable poor-house or *Ospizio*, founded by Ferdinand I., and said to be capable of containing 2000 persons. At present upwards of 500 children are there maintained and instructed in useful arts; they are divided into three classes, *projetti*, *mendici*, and *orfani*. In a separate part of the establishment, children and youths condemned to imprisonment by the laws are similarly instructed with a view to reclaim them from their evil habits. Near it are the remains of the ancient walls of the town, attributed to Trajan.

The country beyond *Giovenazzo* is covered with vineyards, olive grounds, and plantations of almond and carouba trees, interspersed with corn-fields.

On the right of the road are numerous rich and populous towns, forming a long line communicating with each other by a road running parallel to the high post-road along the *Marina*. Among these may be mentioned *Ruvo*, an episcopal city with a population of 8800 souls, the *Rubi* of Horace.

"Inde Rubos fessi pervenimus, utpote longum Carpentis iter, et factum corruptius imbre."

Ruvo is now celebrated for the Greek and Roman vases found in its vicinity, and for the museum of these and other antiquities formed by Signor *Iatti*. The ear of corn impressed upon the coins of *Rubi* shows that the district must have been celebrated in ancient times as it is now for its production of corn. *Terlizzi*, a neat and flourishing town of 13,000 souls, was once remarkable for a small collection of pictures belonging to Signor *Pari*, arranged in a noble gallery of large dimensions; many of the best specimens are said to have been purchased by Sir W. Hamilton. In the country around *Terlizzi* the almond tree is extensively cultivated. Further south is *Bitonto*, the *Butuntum* of *Pliny*, and

the birthplace of *Giordani* the mathematician, with a population of 16,000 souls. It is the seat of a bishopric united with *Ruvo*. Near it is a pillar commemorating the death of a Spanish general slain in the service of Charles Durazzo. Beyond it are *Modugno*, a town of 5500 souls, and *Bitetto*, a town of 5000.

A few miles after leaving the latter on the right, the road reaches the next stage of Horace's journey, the city of *Barium*, to which he gives an epithet which shows that it was then, as it is now, celebrated for its fish: —

"Postera tempestas mellor, via pejor, ad usque Bari mœnia piscosi."

1½. 12 *BARI*, (*Bar*, tolerably good,) an archiepiscopal city of such importance that it gives name to a province which is the fifth of the kingdom in point of population and the sixth in size. It is situated on a small peninsula, and has a population of 21,400 souls. It preserves the name of *Barium*, one of the cities reputed to have been founded by *Iapys*, the son of *Dædalus*. It is an active but somewhat gloomy place, consisting of two portions, the old and the new city, recently united; the old city is the largest. It has several good streets, and a convenient port formed by two moles. It carries on an extensive trade with *Trieste* and *Dalmatia*, the exports consisting chiefly of olive oil, almonds, and seeds. Its strong fortifications were famous in the contests of the middle ages. In the time of *Charlemagne*, *Bari* was the stronghold of the *Saracens*, and the most important fortress they possessed on the *Adriatic*. In 871 it was taken by his great grandson *Louis II.* after a siege of four years, as described in his letter to his jealous ally the Emperor *Basil*, given by *Gibbon*. In this letter, written, as the historian remarks, with the eloquence of indignation and truth, the *Carlovingian* prince vindicates the honour of his achievement: "We were few in number," he says, "and why were we few? Because, after a tedious expectation of your arrival, I had dismissed my host, and retained only a chosen band of warriors to continue the blockade of the city."

If they indulged in hospitable feasts in the face of danger and death, did these feasts abate the vigour of their enterprise? Is it by your fasting that the walls of Bari have been overturned? Did not these valiant Franks, diminished as they were by languor and fatigue, intercept and vanquish the three most powerful emirs of the Saracens? And did not their defeat precipitate the fall of the city? Bari is now fallen; Tarentum trembles; Calabria will be delivered; and if we command the sea, the island of Sicily may be rescued from the hands of the infidels. My brother, accelerate your naval succours, respect your allies, and distrust your flatterers." After the overthrow of the Emperor Otho, at the battle of Basentello in 982, which established the authority of the Greeks in Apulia, the Eastern emperors placed all their Italian conquests under the government of a viceroy, who lived at Bari under the title of Catapan. Bari remained for nearly two centuries in the possession of the Eastern emperors, and finally became one of the strongholds of the Norman princes. The citizens, however, appear to have been impatient of their sway, and to have long retained their attachment to their Byzantine masters, for both Robert Guiscard and William I. are recorded as having severely punished the city for rebellion against their authority. Its spacious and massive castle, nearly a mile in circumference, is remarkable as the place where Louis Duke of Anjou died of plague, Oct. 10. 1384, during his long war with King Charles Durazzo, who nearly perished from the same disease at Barletta. Bona Sforza, Queen of Poland, whose monument we shall notice presently, also died within its walls in 1557. It has five bastions and two towers, of which the only one which is entire, is now used as a telegraph.

In ecclesiastical history, Bari is conspicuous as one of the first Christian bishoprics. The Priory of S. Nicola, a magnificent building in the Lombard style, was founded in 1087, to receive the remains of the saint, brought from Myra in Lycia by some native mariners. It was largely endowed by Robert

Guiscard and his brother Roger, and is now one of the principal sanctuaries of the kingdom. This stately edifice is also remarkable for several historical events which took place within its walls. In 1098, Urban II. held a council here of Greek and Latin bishops, to settle the differences between the two churches, at which Anselm, Archbishop of Canterbury, is said to have been present. Roger II. after the celebrated parliament of barons at Salerno, was crowned here King of Sicily in 1130, by the legate of the antipope Anacletus II., as recorded by an inscription in the church. The principal monument in the edifice is that in the centre of the high altar, THE TOMB OF BONA SFORZA, DOWAGER QUEEN OF POLAND, only daughter of Gian Galeazzo, Duke of Milan, by Isabella, the eldest daughter of Alfonso II. of Aragon, who conferred the duchy of Bari upon her at her marriage. It is a large sarcophagus of black marble, upon which rests the effigy of the queen in white marble in a praying attitude. In niches behind it are figures of the two Polish saints, Casimir and Stanislaus, and on each side are symbolical representations of Polish provinces. Robert of Bari, the chancellor of Charles I. of Anjou, who was assassinated at Naples on the spot where he read the infamous sentence on the ill-fated Conradin, is also buried in this church. Of the three chairs which are shown to travellers, the oldest is said to be the coronation chair of Roger II., the second is for the use of the king, who is always the first canon of the Order of St. Nicholas, and the third is for the prior on state occasions. The ceiling of the church is painted in fresco and richly gilt; among the paintings may be mentioned the Holy Family by Bartolomeo Viva, which bears date 1476. In one of the side chapels is an altar on which is represented, in bas-relief, the martyrdom of S. Lorenzo.

In the splendid crypt, whose architecture presents so strongly the Saracenic style as to have been compared to that of the Mosque of Cordova, is the Tomb of S. Nicola, said to distil miraculously a liquid which is a sove-

reign remedy for all diseases, called the manna of St. Nicholas of Bari. This *manna* is in such repute that it is exported to Spain and Russia, and the festival of the saint in May draws crowds of pilgrims from all parts of Italy. The high altar is covered with silver bas-reliefs representing the history of his life.

The cathedral, dedicated to S. Sabino, was originally a fine Gothic building, but it has been seriously injured by modern alterations; it contains, however, a very handsome subterranean crypt. The tower has a great resemblance to the famous Moorish campanile of Seville. In the courtyard of the Vescovado which adjoins the cathedral, is a statue of S. Sabino, standing on a column of granite. Bari has suffered much at various times from earthquakes; and many of its old narrow streets are dirty and gloomy. Among its amusements may be mentioned a theatre, and an excellent casino. Niccolò Piccini the composer, whose operas were so popular in France in the last century, was born at Bari in 1728.

The high post-road from Bari to Otranto, instead of following the direct line of the coast, crosses the isthmus in a southern direction to Taranto, and proceeds thence through Manduria and Lecce to Otranto. Travellers who do not wish to visit the "Lacedæmonium Tarentum" may follow the coast line by Monopoli and Brindisi (Route 56.), or may leave Brindisi on the left and proceed from S. Vito through Lecce to Otranto.

The road from Bari to Taranto is excellent, but after traversing the vast plantations of olive and almond trees which surround the town on this side, the country is desolate and barren. Four miles beyond Bari is Capurso, a village of 3000 souls, containing a convent locally celebrated for a miraculous image of the Virgin, found in a well, and hence called *del Pozzo*. S.E. of it, and on the left of the road, is *Noja*, a small town of 6000 inhabitants, visited by plague in 1815; it contains a small Gothic church.

1½. 10 Casamassima, a post station
S. Ital.

and village of 4200 inhabitants. Near it is S. Basilio, the farm of the Duke di Martina, of the Caracciolo family, which was celebrated in the last century for its breeding stock and for its white-wooled sheep called "*Pecore gentili*." Beyond the village of Casal di Michele is —

1½. 10 *Gioja*, an important provincial town of 13,000 inhabitants, formerly remarkable for its woods which Frederick II. made a royal chase. The road proceeds south, passing over a dreary and uninteresting tract of open country between the Bosco di Pizzoferro on the left and the Bosco di Selvadritta on the right, to Mottola, passing, about midway between them, from the province of Bari into that of the Terra d'Otranto.

1½. 12 *Mottola*, a post station at the foot of a barren hill on which the village, which has nearly preserved the name of Mateola, is situated. A few miles further, we pass Massafra, prettily placed above one of the branches of the Patinisco, on the slope of a singular limestone hill, covered with myrtles and rosemary, and whose horizontal strata are full of caverns which abound in nitre like those of Molfetta. In the distance on the right is the village of Palagiano. The Gravina di Leucaspiti is crossed, and beyond it at the extremity of the flat is the bridge which connects the mainland with Taranto.

1½. 12 TARANTO (pronounced with the accent on the last syllable). (*Inn: La Posta.*) Taranto, the representative of the richest city of Magna Græcia, the most celebrated colony the Greeks ever founded, is finely situated on an isthmus separating the great gulf to which it gives name from the Mare Piccolo, which formed the harbour of the ancient city. Tarentum was a considerable town when the Spartan Parthenii arrived here upwards of 700 years B. C.; and its subsequent riches and luxury are celebrated by the Roman poets and historians, who appear delighted to extol its important rank in the annals of Greece and Italy, and to record its Spartan origin: —

"Tendens Venafranos in agros
Aut Lacedæmonium Tarentum."

HOR. iii. v.

"Namque sub CEBALIS memini me turribus
altis,
Quæ niger humectat fluvientia culta Galesus,
Corycium vidiisse senem; cui pauca relictæ
Jugera ruris erant; nec fertilla illa juvencis,
Nec pecori opportuna seges, nec commoda
Baccho."

VIRG. Georg. iv. 125.

Tarentum far surpassed all the other cities of Magna Græcia in splendour and importance; the first artists of Greece were employed to decorate the city with their works, and its fine harbour secured to it an extensive commerce with all the ports of the Adriatic and of Greece. During its independence, it had at command an army of 30,000 foot and 5000 horse. The wool of the sheep grazed on the banks of the Galesus was more esteemed for its fineness than that of Apulia, and the red-purple dye obtained from the murex which abounded in the neighbouring seas, was celebrated among all the nations of antiquity. In addition to these sources of prosperity, it was famous for the wines produced by the vineyards of Aulon, for its sweet figs, and its fine white salt. With such elements of wealth, it might have commanded for ages the commerce of the ancient world. But its riches and luxury soon contributed to enervate the citizens, and in the time of Horace it had already become degraded by the epithet of "imbelle." The ten years' war which it maintained in conjunction with Pyrrhus against Rome sealed the fate of the great republic, and at the close of the war it became a mere appendage to the Roman Empire.

But Tarentum has even higher interest, as the chosen seat of the Pythagorean philosophy, and as the residence of its illustrious founder. The patronage and influence of the celebrated mathematician Archytas, who presided, as strategos, over the councils of the republic during its greatest prosperity, afforded a secure and hospitable asylum to the Pythagorean sect, and Tarentum became the resort of the numerous followers of that philosophy. Plato, attracted by the increasing fame of the

schools of Tarentum, came from Athens to visit them, and was entertained by Archytas as his guest during his residence in the city.

After the second attack of the Romans, in the second Punic war, the city was treated with great cruelty; most of its statues, paintings, and other works of art were removed to Rome and deposited in the Capitol; and the preference given to Brundisium, as a port, finally completed the ruin of this great and ancient city.

Modern Taranto retains few traces of its former opulence. It has only 15,000 inhabitants, more than 2000 less than it had a century ago. This population is crowded together in lofty houses built so close to each other that the streets are as dark and narrow as those of an oriental town, a fact which will be intelligible when we state that the modern city occupies the site of the ancient citadel, whose Roman garrison so successfully withstood the attacks of Hannibal. The shape of the city has been likened to that of a ship. The rocky isthmus on which it stands was cut through by Ferdinand I. of Aragon, to secure it from the attacks of the Turks, so that it is in fact an island. The long bridge of 7 arches thrown over the natural channel into the Mare Piccolo, for the purpose of uniting the city with the mainland, and along which the aqueduct is carried, has rendered the inner harbour perfectly useless. Ships must therefore anchor in the outer roads, called the Mare Grande, which are much exposed to south and south-west winds. The high square tower at the foot of the bridge was erected in 1404 by Raimondello Orsini, first husband of Mary D'Enghien, the third queen of King Ladislaus. A great part of the population subsists on the profits of the oyster and muscle fisheries. The oyster fishery begins on St. Andrew's day and ends at Easter; the muscle fishery extends from Easter to Christmas. Both are subject to strict laws contained in a book called "Il Libro Rosso," the custody of which is confided to the chief officer of the Dogana.

The Castle and fortifications were built by the Emperor Charles V. They command both seas. Towards the Mare Grande, the castle is flanked by enormous towers.

The Cathedral is dedicated to S. Cataldo, a native of Raphoe in Ireland, and the first bishop of Taranto. His chapel is rich in *pietra dura*, with which it is literally inlaid. The altar and reliquary are very rich; the image of the saint is of silver, the size of life. In the sacristy several relics of the Irish saint are shown; among these are his ring and cross covered with precious stones. Among the monuments may be mentioned that of PHILIP PRINCE OF TARANTO, son of Charles II. of Anjou, and his wife CATHARINE, daughter of Charles Count of Valois and Catharine Courtenay, grand-daughter of Baldwin II., in whose right he became titular Emperor of Constantinople. Taranto is the birthplace of Paisiello the composer.

The Mare Piccolo, which is said to be 12 miles in circumference, is still famous for the immense quantities of shell fish with which it abounds, and for the great number of coins, gems, gold and silver ornaments, earthen vases, and other antiques which have been found upon its banks. It supplied the Lake of Fusaro with oysters. Among the shells, for which it is now celebrated, may be mentioned the beautiful argonauta, several varieties of murex, the modiola lithophaga, the mytilus edulis, and the pinna nobilis, well known for its silky tuft called the *lana penna*, which is manufactured into gloves and stockings, and of which the ancients are supposed to have made the light gauze dresses worn by the dancing girls, as we see them represented in the paintings of Pompeii. Near a hill, called the Monte Testaceo, composed, like the hill of the same name at Rome, almost entirely of shells, the celebrated purple dye so highly prized by the Romans is supposed to have been prepared. A short distance from the northern shore are two freshwater springs, rising in considerable volume and strength from the middle

of the sea, forming large circles on the surface, and sufficiently powerful to drive away small boats.

The Mare Piccolo is divided into two portions by the promontories of Il Pizzone and Punta della Penna. Under the latter, on the northern shore, is a small stream called by the local antiquaries the Galæsus; though the Cervo, at the eastern extremity of the bay, has with greater probability been identified by most scholars with that classical stream. Above the shores of the Mare Piccolo, agreeably placed on a rising ground commanding a fine view of the town, is a pretty villa, formerly occupied by the Earl of Guilford as his private quarantine station, during his governorship of the Ionian Islands. The villa was the property of the venerable Archbishop Capecepatro, the late primate of the kingdom, a prelate whose amiable virtues have been recorded by every traveller, and whose estimable character did honour to the church of which he was so eminent a member.

It was on the left bank of the Galæsus, in the present valley of S. Nicola, that Virgil met with the aged Corycian whose skill in agricultural pursuits he has commemorated in a passage already quoted in a previous page. On the same bank was situated the hill of Aulon, so much praised and beloved by Horace.

"Unde si Parcas prohibent iniquæ,
Dulce pellitis ovibus Galæsi
Flumen, et regnata petam Laconi
Rura Phalanto.
Ille terrarum mihi præter omnes
Angulus ridet; ubi non Hymetto
Mella decedunt, viridique certat
Bacca Venafro;
Ver ubi longum, tepidasque præbet
Jupiter brumas; et amicus Aulon
Fertili Baccho minimum Falernis
Invidet uvis."
HOR. II. V.

Among the ruins of the ancient city of Tarentum which are still traceable may be mentioned the remains of the theatre, the circus, and some traces of temples. The theatre is pointed out in the garden of the Theresian monks, and even its ruins, now encumbered with rubbish, will hardly fail to remind the traveller of the interesting events of which it was the scene. It was

while sitting in this theatre, which commanded a full view of the gulf, that the citizens saw the Roman fleet laden with corn for the market of the capital passing down the Adriatic on their way to Puteoli, *a. c.* 280, and were suddenly seized with a desire of plunder which led them to attack and capture the ships. It was here also that they insulted the ambassadors who had been sent by the Roman Senate to demand satisfaction for this outrage. The result of these injuries, it is almost superfluous to add, was the ten years' war already mentioned, which ended in the total loss of their independence.

The neighbourhood of Taranto is still as celebrated for its honey as it was in the time of Horace. It is also famous for its extensive plantations of cotton, which forms its staple produce, and for its extraordinary variety of fruits, among which may be mentioned the fig, the almond, the medlar, the orange, the pomegranate, the carouba, the peach, the apricot, and others which are more familiar in Northern Europe. The date palm produces fruit, but it ripens imperfectly. The red poppy is extensively cultivated in the district as a dye.

The aqueduct which supplies the city with water is a remarkable work, attributed to the Emperor Nicephorus. The source is said to be distant 40 miles, during 12 of which the water is carried through a subterranean channel, whose course is marked by *spiracoli*, or air holes. For the last 3 miles it is brought into the city upon arcades.

Opposite Taranto, in the mouth of the Mare Grande, between the points of Rondinella and San Vito, are two small flat islands, now dedicated to S. Peter and S. Paul. They are the *Chœradæ* of Thucydides, who mentions that they were visited by the Athenian general, Demosthenes, in the expedition against Sicily, and that he was here joined by some Messapian archers. The island of S. Pietro, which is the largest, is about 4 miles, and that of S. Paolo is about 2 miles in circumference. The monastery of S. Pietro on the former was endowed with various

privileges by Bohemond, upon whom his father Robert Guiscard conferred the principality of Taranto. His wife Constance, daughter of Philip I. King of France, was associated with him in the grant of these privileges, as is proved by the original deeds which are preserved among the archives of the cathedral of Taranto. They are dated 1118 and 1119. The island of S. Paul was fortified by the celebrated Jacobin Field Marshal, Chevalier de Laclos, the author of the "*Liaisons Dangereuses*," who is buried within the fortress. The Capo di San Vito commands a fine view of the town and gulf, and of the distant shores of Calabria. It is covered with wild caper trees and asphodels, and has a watch-tower, erected in the middle ages as a defence against pirates.

The title of Prince of Taranto, which was borne, as we have seen, by Bohemond, was conferred by Charles II. of Anjou on his son Philip, whose tomb we have noticed in the cathedral. His three sons, however, dying without male issue, the title, with that of Emperor of Constantinople, which he had derived, as we have already mentioned, from his wife as the heiress of the last of the Latin Emperors of the East, was carried into the family of Del Balzo by the marriage of his daughter Margaret with Francesco del Balzo. This family, which boasted of their descent from Alaric King of the Goths, came into the kingdom with Charles I. of Anjou, and after enjoying the dukedom of Andria, became extinct in the person of the Count di Castro, in the reign of Charles V. The title of Duke of Taranto was conferred by Napoleon on Marshal Macdonald, and is now borne by his son.

Taranto is the country of the celebrated spider to which it gives name, the tarantula, whose bite is the reputed cause of that peculiar melancholy madness which can only be cured by music and dancing. The whole of this district between Brindisi, Taranto, and Otranto affords numerous examples of the existence of the disorder, and of the mode of cure adopted; but it is now generally

admitted by the natives themselves, that the imagination has great influence in its production. It is even said that the effect is produced, not by the spider, but by the scorpion; although it is quite certain that the tarantula is often seen in the neighbourhood of every town of the district. The English traveller will perhaps hardly require to be informed, that in the last century Dr. Cirillo communicated to the Royal Society the result of his observations and researches, proving that the tarantula has not the power of producing these effects, or indeed any injurious effects whatever. (*Phil. Trans.* xvi. 239.) The cure of a *tarentata* is a general signal for a musical holiday throughout the village in which it occurs; feasting and dancing are always added, and the process of cure is consequently so expensive, that refractory husbands, it is said, have in late years refused to sanction it. *Tarantismo*, therefore, as might have been expected, is gradually becoming rare. We are indebted to Mr. Keppel Craven for a very interesting account of the ceremonies observed on these occasions, which are regarded by most writers as the remains of the orgies observed in the celebration of the worship of Bacchus. "Musicians, expert in the art, are summoned, and the patient, attired in white, and gaudily adorned with various coloured ribands, vine leaves, and trinkets of all kinds, is led out, holding a drawn sword in her hand, on a terrace, in the midst of her sympathising friends; she sits with her head reclining on her hands, while the musical performers try the different chords, keys, tones, and tunes that may arrest her wandering attention, or suit her taste or caprice. I heard some specimens of these preludes, which resemble unconnected pieces of recitative. The sufferer usually rises to some melancholy melody in a minor key, and slowly follows its movements by her steps; it is then that the musician has an opportunity of displaying his skill, by imperceptibly accelerating the time, till it falls into the merry measure of the *pizzica*, which is, in fact, that of the Tarentella or

national dance, only that in the composition of the Tarentine air greater variety, and a more polished and even scientific style, is observable. She continues dancing to various successions of these tunes as long as her breath and strength allow, occasionally selecting one of the bystanders as her partner, and sprinkling her face with cold water, a large vessel of which is always placed near at hand. While she rests at times, the guests invited relieve her by dancing by turns after the fashion of the country; and when, overcome by resistless lassitude and faintness, she determines to give over for the day, she takes the pail or jar of water, and pours its contents entirely over her person, from her head downwards. This is the signal for her friends to undress and convey her to bed; after which the rest of the company endeavour to further her recovery by devouring a substantial repast, which is always prepared on the occasion."

Within the last few years a steam communication has been established between Taranto, Gallipoli, Messina, and Naples. The steamer, which belongs to the Neapolitan Company, does not run on stated days, and makes a rather long stay at each port; but the voyage, which occupies about 10 days, may possibly be convenient to some travellers who may desire to shorten the land route.

The road on quitting Taranto leaves the Mare Piccolo on the left, and the Salina Grande and the village of Faggiano on the right. The salt lakes, which have no visible communication with the sea, belong to the Crown, and are very productive. The largest is said to be eight miles in circumference. The road passes through the villages of *Rocca Ferrata* and *S. Martino*. The former is the birthplace of Giorgio Basta, the celebrated general of the imperial army in Hungary in the 16th century, whose works on military tactics were long regarded as text books in the continental armies. Shortly before it reaches Monteparano, on the left of the road, the villages of *S. Giorgio* and *Carosino* are seen; the latter is

made conspicuous by a large baronial castle.

1. 10 *Monteparano*, a village of 800 souls. Soon after leaving it, we pass through *Fragagnano* and *Sava*, situated in a dull uninteresting country.

1. 10 *Manduria*. A well built town of about 6000 inhabitants, still retaining its ancient name. It contains several handsome buildings, and is the residence of many rich proprietors. Half a mile from the town is the celebrated well, described so accurately by Pliny that his account of it is as true now as when it was written: "*neque exhaustis aquis minuitur, neque infusis augetur.*" The waters preserve a constant equality, and are never known to increase or decrease beyond the usual limits, however much may be taken from them. The well is situated in a large circular cavern in the tertiary rock, which abounds in marine shells. It will well repay the trouble of a visit. It is called by the country people the Bath of Venus. *Archidamus*, King of Sparta, son of *Agésilas*, died at *Manduria*. He came from Greece to assist the people of *Tarentum* against the *Messapians* and *Lucanians*, and perished in a battle fought near the town. His body was captured by the enemy, who refused it the rites of burial,—the only instance, it is said, in which the body of a Spartan king was deprived of interment. The ancient walls of the city, of which there are considerable remains, resemble those of *Syracuse*. They are composed of large quadrilateral blocks, in regular courses, without cement. Near the church of *S. Pietro Mandurino* are some subterranean vaults, the remains probably of reservoirs.

A bad horse road leads from *Manduria* to *Gallipoli* through *Avetrana*, along the coast of the Gulf of *Taranto*, distant 30 miles. The cross road (*cammino traverso*) from *Taranto* to *Brindisi*, through *Oria* and *Mesagne* (distance 9 posts), passes through *Manduria*. (Route 55.)

The road to *Otranto* proceeds along a dreary and marshy plain, passing through *S. Pancrazio*, before it reaches—

1½. 18 *Guagnano*, a post station and village of about 1200 souls. Beyond it the larger villages of *Campi* and *Novoli* are passed. On the west of the latter is the church called *Madonna di Costantinopoli*. The approach to *Lecce* is over a plain of great extent, well cultivated, and covered with villages.

1½. 15 *Lecce*, the ancient *Lycium* or *Lupiae*, is an episcopal city, and the capoluogo of the distretto, in a situation remarkable for nothing but its excessive dullness. It is a fortified town of 16,000 souls, and is entered by a handsome gateway. It contains many magnificent buildings, among which the palace of the governor is particularly conspicuous. The cathedral, dedicated to *S. Oronzio*, the first bishop of the see, is of Lombard architecture, and has a wooden roof richly carved and gilt. *Frederick of Aragon* and his queen *Isabella* are said to have been crowned within its walls in 1497 by *Cardinal Borgia*. Many rich vases are found in the city and its suburbs. In the public square is the marble column brought from *Brindisi*, where the pedestal from which it fell in 1528 still remains. *Lecce* is the birthplace of *Domenico de Angelis* the historian of the city and the biographer of the learned men of the province of *Otranto*; and of *Scipio Ammirato* the eminent historian of the 16th century. *King Tancred*, the illegitimate son of *Roger*, the eldest son of *Roger II.*, bore the title of Count of *Lecce* in right of his mother. This title was revived in the present century in favour of *Don Antonio*, brother of the present king. Near *Lecce*, at a spot called *Ruge* in the middle ages, is the site of the ancient *Rudiae*, the birthplace of *Ennius* the father of Latin poetry:—

"*Ennius emeruit, Calabris in montibus ortus,
Contiguus poni, Scipio magne, tibi.*
OVID. *De Art. Am. n.*

A new road has recently been opened to the Adriatic, which is the favourite promenade. A cross road branches off from *Lecce* to *Gallipoli* through *S. Pietro in Lama* and *Nardò*

(Route 58.). Another good road leads directly south through Calatina, a town belonging to the house of Spinola and Ugento, to *Capo di Leuca*, the Iapygian promontory. It passes through a succession of gardens, vineyards, and villages, which, though remote, and little frequented by travellers, are peopled by rich, polished, and hospitable inhabitants. *Capo di Leuca*, the celebrated promontory of Iapygium, or the Salentinum Promontorium, is the extreme point of the heel of Italy. Santa Maria di Leuca marks the site of ancient Leuca, celebrated for the stinking spring where Hercules overthrew the giants. The view from the promontory is very fine, extending in fine weather to the Acroceraunian mountains in Albania. Excellent tobacco, cotton, flax and olives are produced by the highly cultivated soil on every part of the cape.

1½. 12 *Martona*. This small town of 3000 souls, and the neighbouring village of Calimera, are Albanian colonies, supposed to have come over as settlers in the 9th century. They still retain the Greek language, and are remarkable for the beauty of their women. On the left of the heath, on approaching Otranto, is the lake called Gli Alimeni.

1½. 12 *OTRANTO*. (*Inn*: Immacolata; tolerable.) This once celebrated city has dwindled down from its ancient splendour and prosperity into a miserable fishing village of little more than 2000 inhabitants, chiefly in consequence of the malaria, with which, like Manfredonia and Brindisi, it is heavily afflicted. It is still, however, the seat of an archbishopric.

As the Hydruntum of the ancients, it is celebrated for the project of Pyrrhus, who proposed to throw a bridge over the Adriatic from hence to Apollonia, in order to connect Italy with Greece. During the Norman rule Otranto was the scene of the embarkation of the Norman warriors under Robert Guiscard and Bohemond for the siege of Durazzo.

Otranto has little interest now to detain the traveller, beyond its *Castle*, rendered familiar to the English visitor

by the romance of Horace Walpole. The realities of it, however, will by no means be commensurate with the notions inspired by that well-known fiction. It was built by Alfonso of Aragon, and its massive walls, with the two large circular towers, added by the Emperor Charles V., constitute almost the only picturesque object in the city. On the parapets and in the streets of the city are still preserved several enormous bombs of granite, the relics of the temporary occupation by the Turks which has given to Otranto so much historical interest. The landing of the Turkish army under Achmet Pacha, grand vizier of the victorious Mahomet II., took place July 28. 1480. Their siege and capture of the fortress filled all Christendom with terror, and the Italian states forgot the discords by which they were severally agitated, in order to unite in a common crusade for the expulsion of the invaders. The population of Otranto at this period was upwards of 20,000 souls; 12,000 were massacred, and the rich who could pay a ransom, and the young who could be sold, were reduced to slavery. The archbishop and priests were the principal objects of Turkish violence, and the churches were exposed to every kind of profanation. The Pope, Sixtus IV., who is accused of having plotted with the Venetians to bring about this invasion, became so alarmed for his personal safety that he hesitated whether he should not at once abandon Rome and seek an asylum in France. But the Duke of Calabria, afterwards Alfonso II., marched to the relief of Otranto with an army collected from various states of Europe, and after sustaining some reverses, succeeded in forcing the Turkish commander to capitulate, August 18. 1481. The death of Sultan Mahomet II. probably hastened this event more than the valour or successes of the Christian army.

Many parts of the town and neighbourhood still retain marks of the bombardment. The coast of Albania is visible from the ramparts in fine weather.

The Cathedral contains several co-

lunns taken from the ruins of a Temple of Minerva, a few miles south of the city, now called S. Nicola. The floor is a very ancient mosaic, representing grotesque animals and trees. It suffered greatly in the 15th century, from the trampling of the horses of the Turkish cavalry, who occupied it as a stable. The bones of the inhabitants who were slain in the contest with the Turks are preserved in a separate chapel. In the walls of the house of the syndic are two dedicatory altars to Marcus Aurelius and Verus. At a little distance from the city is the Torre del Serpe, erected by the Venetians as a lighthouse for the port.

The journey between Naples and Otranto usually occupies 7 days by a vetturino. By the diligence or corriere to Lecce, it may be done in 3 days and 4 nights. There is a light sailing packet from Otranto to Corfu, which professes to keep up a weekly communication between the ports; but, as its arrival and departure are uncertain, passengers are sometimes obliged to wait a week or fortnight, and the length of passage is of course doubtful, sometimes occupying many days, at others only 12 hours. The fare by this packet is 5 dollars, half of which goes to the government, and half to the captain. Passengers provide themselves with everything, and the captain expects to be invited to breakfast and dinner. In fine weather, when there is so little wind as to make the packet uncertain, a six-oared scampavia is often despatched. Before embarking there are numerous formalities to be gone through with the custom-house, health and police officers; but the English Vice-Consul, Signor Francesco Corchia, who resides constantly at Otranto, is very obliging, and is always ready to facilitate these arrangements. The vetturini generally charge 15 louis from Naples to Otranto. It is clear, therefore, that travellers desirous of proceeding to Greece will find it by far the most desirable plan to take the Austrian steamer at Ancona, both on account of economy and comfort, and

also for the comparative certainty in regard to time.

No traveller who has any regard for his personal comfort will think of landing at Otranto on his return from Corfu. The lazarettos of the Neapolitan and Sicilian ports generally swarm with vermin, and are noted for the vexatious character of their management; and that of Otranto offers no exception to this rule.

ROUTE 55.

TARANTO TO BRINDISI.

42 Italian miles.

The shortest road is through Francavilla, Oria, and Mesagne; though, if the traveller be desirous of visiting Manduria (Route 54.), he will then join the cross road (*cammino traverso*) to Brindisi, calculated as a course of 3 posts; about 20 miles.

The upper road leaves Taranto by the bridge over the Mare Piccolo, and sweeps round its northern shore, crossing the Cervaro and Valle di S. Nicola before reaching—

10 Montejasi. Beyond it is—

2 Grottaglie, a town of 6000 souls.

8 Francavilla, a town of 13,500 souls, including several dependent villages; it was the property of S. Carlo Borromeo. The road-side is profusely covered with aloes.

4 Oria, an episcopal city of 6000 souls, occupies the site and almost preserves the name of the ancient city of Hyria or Uria, mentioned by Herodotus as having been founded by the Cretan followers of Minos before the Trojan war. It gave the name of the Sinus Urias to the neighbouring sea as far north as Mons Garganus. It is picturesquely placed on a steep eminence, surmounted by a castle formerly belonging to the dukes of Francavilla. It is surrounded by olive plantations, which produce large quantities of oil, and the ground is highly cultivated, abounding in vineyards, gardens, and orchards. The city maintains a considerable trade in honey and wax. The

village of Latiano is passed between this and Mesagne.

10 *Mesagne*, a town of about 7000 souls, situated on the eastern margin of the *Bosco di Mesagne*, and about midway between *Oria* and *Brindisi*. We approach *Brindisi* through a country naturally rich and fertile, but entirely uncultivated, and bearing evidence of that desolation for which the once famous port of ancient Italy is remarkable.

8 *Brindisi*, described in the next Route.

ROUTE 56.

BARI TO BRINDISI.

	Posts.	Miles.
Bari to Mola -	1½	= 13
Mola to Monopoli -	1½	= 16
Monopoli to Fasano -	1	= 8
Fasano to Ostuni -	1½	= 12
Ostuni to San Vito -	1½	= 8
San Vito to Brindisi -	1	= 12
	8	= 69

The road follows the sea-coast. It is bad in many places, and obstructed by large blocks of stone, but it is generally used by carriages of the country.

As far as *Monopoli* it is a *cammino traverso* of 3 posts. From *S. Vito* to *Brindisi* is a *cammino traverso* of 1 post.

1½. 13 *Mola*, a small port with 9300 inhabitants. It once numbered 13,000, but 11,000 were swept away by the plague in 1710. On the right of the road is the convent of *S. Vito*, and beyond it is *Conversano*, an episcopal city of 9000 souls, with a Benedictine monastery, in which are preserved some curious letters of *Mary D'Enghien*, queen of King *Ladislaus*.

The road passes through a richly cultivated country, diversified by olive and carouba trees, to *Polignano*, a small town of 5000 inhabitants, picturesquely situated on a high rocky cliff, in which is a large and curious cavern to which the sea has access. Several remains of antiquity and coins have been found in the neighbourhood, and are supposed to mark the site of *Arnetum*. A pleasing drive hence to —

1. 16 *Monopoli*, an episcopal city and

port of 15,000 inhabitants, well known as one of the lower Greek colonies. It is the residence of numerous opulent proprietors. The cathedral is a fine building, containing a painting of *S. Sebastian* by *Palma Vecchio*. On the sea shore, at the distance of a few miles from the city, are the ruins of *Gnatia*, mentioned by *Horace* in his journey, as the place where he and his companions, now reduced to *Mecænas*, *Virgil*, *Heliodorus*, and *Plotius*, were amused by the pretended miracle of the incense burning on the altar without fire, a miracle which reads like the classic prototype of the national solemnity of modern times: —

"Dehinc *Gnatia*, lymphis
Iratis extracta, dedit, risusque jocosque;
Dum, flammâ sine, thura liquescere limine
sacro
Persuadere cupit: credat *Judæus* *Apella*,
Non ego; namque *Deos* didici securum agere
ævum;
Nec si quid miri faciat natura, *Deos* id
Tristes ex alto cœli demittere tecto."

Gnatia is now called *Torre d'Egnazia*. The road leaves the shore at *Monopoli*, and proceeds in a southern direction to —

1. 8 *Fasano*, a small but rich town of about 10,000 souls, the last of the province of *Bari*. The whole of this district is marked by the abundance of olive grounds and oil presses. We now enter the *Terra d'Otranto*.

1½. 12 *Ostuni*, a flourishing town of 11,700 inhabitants, picturesquely situated. 4 miles from it, *Carovigno* is passed. Oaks occur scattered among the olive grounds by the road side. A flat plain extends hence to *Brindisi*.

1½. 8 *S. Vito*, a small town and post station of 4700 inhabitants.

1. 12 *BRINDISI*, the once famous city of *Brundisium*, the great naval station of the Roman empire, has now become a miserable place of 6500 inhabitants, who suffer from the pestilent malaria; while its celebrated port is allowed to remain choked up with sand, without an effort to restore it. Its streets are filled with dilapidated houses, and the whole city, though still the seat of an archbishopric, wears the aspect of want and misery. As the port

for the embarkation of the Roman armies for Greece and Asia, it was much patronized by the emperors; and it is celebrated for the siege sustained in it by Pompey, who had taken refuge in its citadel with the consuls and senators of Rome, against the victorious army of Cæsar. Its double harbour is accurately and minutely described by Cæsar. (*Bell. Civ.* l. 25.); but it is to him that the first effectual attempts to destroy the harbour must be attributed. In the subsequent convention held here to adjust the disputes between Antony and Augustus, Mæcenas was accompanied by Horace, whose celebrated satire, descriptive of his journey, has given additional interest to the town.

“Brundisium longæ finis chartæque viæque.”

Pacuvius the painter and dramatic poet, the nephew of Ennius, was a native of Brundisium, and Virgil died here on his return from his expedition to Greece, Sept. 22, a. c. 19. During the Norman rule, Tancred assembled at Brindisi the flower of his chivalry, to witness the marriage of his favourite son Roger, with Irene, the daughter of the Greek emperor. At that period it was the chief port for the embarkation of the Crusaders, but when the expeditions to the Holy Land ceased, Brindisi rapidly sunk into insignificance as a naval port. Still greater disasters were inflicted by the sack of the city by Louis, King of Hungary, in 1348, and again by Louis, Duke of Anjou, in the same century. In 1456, it was almost entirely destroyed by an earthquake, which overthrew the buildings, and buried the greater part of the inhabitants under the ruins. From this disaster it has never recovered. Several of the Angiovine and Aragonese princes endeavoured to restore its prosperity, but the loss of population and the increasing malaria of the district made it impossible to arrest the gradual progress of its decline. Even in recent years the enormous produce of oil from the neighbouring olive grounds has failed to counteract the influence of the unhealthiness of the site.

The city is situated on a neck of land between two arms of the sea which form the inner harbour. The port is entered by a narrow channel, and is secure from every wind. The dykes, which by narrowing the entrance, laid the foundation of the ruin of Brindisi as a port were constructed by Cæsar. The injury, however, which they have caused is by no means irreparable, and nothing but skilful engineering is necessary to restore the harbour to its ancient state of efficiency, and to remove the morasses which now fill the neighbourhood with malaria. The pinna nobilis abounds in the outer harbour, but the silk obtained from it is sent to Taranto to be manufactured. The oysters are still in repute as they were in the time of Pliny, who tells us that they were taken to the Lucrine to be fattened.

Near the entrance gate of the city is the Gothic portal of a church destroyed by earthquakes, which deserves examination. The cathedral has suffered nearly as much by earthquakes, and has nothing to call for a description. It is interesting, however, as the scene of the marriage and coronation of the Emperor Frederick II. and his second wife Yolanda in 1225. Almost the only object of interest in Brindisi is its fine Castle, flanked by enormous round towers, founded by Frederick II., and completed by Charles V. It forms a striking object from all parts of the city. The marble column near the church, the counterpart of that in the public square of Lecce, is 50 feet high, and is remarkable for its capital, which is ornamented with the heads of sea divinities. The pedestal to which the Lecce column originally belonged is still preserved here. These columns have been considered, without sufficient reason, to have been ancient fire beacons.

Brindisi is the only provincial city in the continental part of the kingdom which has a public library. It was founded by Monsignore de Leo, and bequeathed by him to his native place.

The country around Brindisi, particularly towards Lecce, is covered with extensive thickets of *lentiscus* (the

mastic-tree), called by the inhabitants *restinco*, and used for fuel.

The Malta steamers touch at Brindisi on their way to Corfu and Patras; and, with the view of resuscitating the trade of the port, an *entrepôt* has been established, by a royal decree, where foreign goods may be imported and stored, with the right of re-exporting them on the mere condition of observing certain rules and formalities.

ROUTE 57.

BRINDISI TO LECCE AND OTRANTO.

There are two roads for the choice of the traveller:

I. The shortest, 27 m. to Lecce, proceeds along the plain, abounding in myrtles and tamarisks, through S. Pietro Vernotico and Squinzano to Lecce.

16 Squinzano.

11 Lecce.

II. Through Mesagne and Cellino it is a *cammino traverso* to Lecce, comprising 4 posts, equal to 33 miles. The distance from Lecce to Otranto is 3 posts, equal to 24 miles, making a total distance of 7 posts or 57 miles.

1. 8 Mesagne, a town of 7000 souls, finely situated in a healthy and extensive plain. It disputes with Massafra the honour of occupying the site of Messapia, which gave its name to the whole district. In the 13th century the town was sacked by the troops of Manfred.

1½. 12 Cellino. The other road joins this at Squinzano.

1½. 13 Lecce	} described in Route 54.
1½. 12 Martano	
1½. 12 Otranto	

ROUTE 58.

LECCE TO GALLIPOLI

3 posts — 23 Italian miles.

This is a *cammino traverso* of the post. After leaving Lecce, the road passes by the Cappuccini, and through S. Pietro in Lama, a village of 1400 souls. The road is tolerably good.

1. 8 Copertino, a small town of 4000 souls, which obtained some cele-

brity in the middle ages for the fine castle built here by Alfonso Castriot, one of the descendants of Scanderbeg.

1. 6 Nardò, a well built and industrious town of 9000 inhabitants, belonging to the counts of Conversano, surrounded by a cultivated country abounding in olive plantations, and remarkable for its considerable trade in cottons and snuff. It occupies the site of Neritum, and is the seat of a bishopric in conjunction with Gallipoli. It is the birthplace of Antonio Caracciolo, Baron of Corano, a learned writer of the 17th century, still celebrated as the author of the "Imperio Vendicato," and of the tragedy of "Corradino." The small circular chapel or oratory near the gate of the town is an interesting building, which deserves to be made known to architects by an engraving. In the middle ages the marshes between Nardò and the sea, by their phosphorescent exhalations, led even educated men to regard them as peopled with airy phantoms; and even now the superstitious peasantry of the district relate the wonders of the *mutate*, in happy ignorance,

"How Will-a-wisp misleads night-faring
clowns
O'er hills and sinking bogs."

1. 9 Gallipoli, the Callipolis of the Greeks, an episcopal city of 10,000 inhabitants, beautifully situated on an insulated rock in the sea, connected by a long stone bridge of 12 arches with the mainland. It has a good port, and is celebrated for its immense depôts of olive oil, which is collected here from all parts of Puglia for exportation. The oil tanks are excavated in the solid limestone. It is curious that nearly all the resident merchants are merely agents for houses in Naples, Genoa, and Leghorn, who purchase the oil from the different proprietors. The principal shipments take place in English vessels, and their amount may be inferred from the fact, that the city is the residence of an English Vice-Consul, Mr. Richard Stevens, whose obliging attention to travellers is well known to all who have visited these remote districts of Southern

Italy. With the exception of the oil tanks, the fountain near the bridge, decorated with antique bas-reliefs, and the castle built by Charles I. of Anjou and restored by Ferdinand I., there is nothing of any interest in the city.

Near Gallipoli is the village of Li Picciotti, picturesquely situated on a hill. The palm tree appears abundantly, and in almost native luxuriance, in the gardens of the villas and casini of the opulent merchants in the neighbourhood.

A bridle road leads from Gallipoli to Otranto, through Muro, the ancient Samadium, the ruins of which are of great size, and deserve a visit.

On the right of the road, is the village of Matino, which some Italian geographers have supposed to perpetuate the name of Mons Matinus, celebrated for its bees; but the term "*littus Matinum*," which Horace employs in describing the death of Archytas, appears to be conclusive evidence against this supposition. The true site of the Mons Matinus must be sought in Apulia, where, on the southern flanks of Monte Gargano, we recognise in the village of Mattinata the real representative of that classical locality. See Route 65.

A few miles further south is Ugento, an episcopal city of only 2000 souls, which has nearly retained its ancient name of Uxentum. A road leads hence to the Capo di Leuca, the Iapygian promontory, described in Route 54.

ROUTE 59.

TARANTO TO CASTROVILLARI, ALONG THE SHORES OF THE GULF OF TARANTO.

	Miles.
Taranto to Palagiano -	10
Palagiano to Torre a Mare -	21
Torre a Mare to Policoro -	14
Policoro to Rocca Imperiale -	12
Rocca Imperiale to Roseto -	8
Roseto to Trebisacce -	12
Trebisacce to Francavilla -	10
Francavilla to Cassano -	8
Cassano to Castrovillari -	8
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This route, which is highly interesting, from the numerous sites memora-

ble for their classical associations over which it passes, is practicable in a light carriage when the torrents are not rendered dangerous by heavy rains. As it is not a post road, nor even a *cammino traverso*, we shall give the distances in miles. Travellers will do well to provide themselves with introductions, for the villages are generally very miserable, and there are few taverns where accommodation can be looked for.

Leaving Taranto by the long bridge at the extremity of the town, the road ascends behind the Punta di Rondinella to—

10 *Palagiano*; but travellers on horseback can diverge from it beyond the promontory, and ford the Fiume di Terra below the marshy lakes which here occupy the shore. The hills which bound the sweep of the gulf on the west and south are covered by pine forests, called *Li Boschi delle Pigne*, between which and the sea is a high sand bank covered with junipers and cypresses, by which all prospect over the interior country is excluded. About 6 miles N. W. of Palagiano is Castellaneta, noticed at page 466. In the distance are seen the lofty mountains of Basilicata and Calabria.

About 5 miles from Palagiano, the Lato is crossed. Further south, the road crosses the Bradano (*Brudanus*) near its mouth, and enters the province of Basilicata. This river, which marked in ancient times the limits of the territories of Tarentum and Metapontum, is still a considerable stream. On its right bank, about 4 miles from the sea, are the ruins of a Doric temple, of which 15 columns, with their architrave, are still standing, the only remains of the famous city of METAPONTUM, one of the most powerful colonies of Magna Græcia, and the scene of the death of Pythagoras. It was founded, according to the Greek tradition, about 1270 years B. C. by Epeos, the builder of the Trojan horse, and was, subsequently, the capital of an Achæan colony from Sybaris, but the city was a heap of ruins in the time of Pausanias. The house of Pythagoras, who died here B. C. 497, is recorded to have been converted at

his death into a temple of Ceres. Beyond the river is a large square tower and tavern, called —

21 *Torre a Mare*, which has been supposed to mark the limits of the ancient city. The plain along the coast between the Bradano and the Basento is still productive of corn, which formed the chief source of the opulence of Metapontum. Beyond the Basento the road turns inland towards S. Basilio; it then crosses the Salandrella, which appears to preserve the name of the ancient Acalandrus, and descends through a tract of underwood and dwarf oak to the Agri (Aciris), which it crosses about 3 miles from its mouth.

14. *Policoro*, prettily situated on the right bank of the river, was once a monastery of the Jesuits, but is now the farm of the Prince of Gerace, where travellers are frequently received. From the discovery of coins and engraved stones near this spot, it is supposed to mark the site of the Tarentine city of HERACLEA, celebrated as the scene of the general council of the Greek states. From the high ground above the house, the view is very fine, extending to the interior mountains of Basilicata, and commanding an extensive coast line of the shores of Calabria beyond the gulf. The forests around Policoro abound in wild boar. The celebrated bronze tables, with Greek and Latin inscriptions, now in the Museo Borbonico at Naples, known by the name of the "Heracleian Tables," and so learnedly illustrated by Mazzocchi, were found at Luce near this place in 1753. In the valley of the Agri, about 9 miles from Policoro, east of the large village of Tursi, is *Sta. Maria d'Anglona*, supposed to be the Pandosia Lucana, between which and Heraclea Pyrrhus fought his first battle with the Romans, B. C. 280, and defeated them with such slaughter on both sides that he is said to have declared that another such victory would ruin him. The Roman historians attribute their defeat to the terror inspired by the elephants of Pyrrhus, which frightened the horses of the cavalry, and astonished even the veterans of the Roman army. This town must not be

confounded with the Pandosia Bruttiorum (Mendocino, near Cosenza), which witnessed the death of Alexander King of Epirus. This coast of Italy is remarkable for its extensive production of licorice.

3 miles south of Policoro, a dense forest, one of the largest in Italy, marks the course of the Sinno, the Siris of the Greeks. The road is carried through it, after crossing the river. This forest scenery gives to the country a character of beauty and luxuriance which perfectly accords with the enthusiastic descriptions of the Greek poets. The underwood is also extremely interesting, consisting of the myrtle, the arbutus, the lentiscus, the sweet bay, the wild vine, the pomegranate, the oleander, the rose and other plants of fragrance and beauty. On the left bank of the mouth of the Sinno, the ancient city of Siris, the rival of Metapontum and Sybaris, is supposed to have stood, but no trace of it remains. Beyond the river we pass the torrents Rocero and Rucolo, and the little river Canna, which divides Basilicata from Calabria. On the right of the road, within the Calabrian frontier, is —

12. *Rocca Imperiale*, a small village of 2000 souls, built on the very summit of a conical hill; a mode of building which we shall find very prevalent on this coast. These singularly placed towns, inaccessible on several sides, afford some beautiful and striking scenes for the pencil of the artist. Montegiardano and Roseto, further south, are additional examples of this mode of construction. In the neighbourhood of Rocca Imperiale was situated the city of Lagaria or Langaria, founded by the Phocæans, and afterwards colonised by the people of Thurii. It was famous for its sweetwines, which were highly prized as "*Lagarina Vina*."

8 *Roseto*, situated near the point of Capo Spulico, amid the broken ravines of this coast, presents a very picturesque appearance. North of the cape is the Fiume di Femo, flowing down from the mountains above Oriolo, formerly supposed to be the Acalandrus. The road follows the shore, leaving on the

right the small village of *Amendolara*, occupying, like *Rocca Imperiale* and *Roseto*, an insulated and almost inaccessible rock. Further south is *Albidona* (*Leutarnia*), situated below the pine forest called *Bosco di Straface*, which entirely covers the mountains in its rear.

12 *Trebisacce*, another small village of a similar character. The road now leaves the shore, and crosses the *Saracino* and *Satanasso*, through a highly diversified and picturesque country, leaving *Casalnuovo* on the right. The artist might fill his sketch books amidst the varied scenes of this portion of the province.

10 *Francavilla*, a small village, prettily placed above the valley of the *Raganello*. Before reaching *Cassano* is *Lauiopoli*, a hamlet founded by the Duchess of *Cassano* for the accommodation of the agricultural labourers on her estates. Between it and the mouth of the *Crati*, at a short distance from the right bank of the *Raganello*, is a spot identified as the site of the city of *Sybaris*, founded B.C. 720, by the *Achaean*s and *Troesenians*, on the river of the same name, now the *Coscile*; but scarcely anything now remains which the classical tourist can regard as a relic of that luxurious city. It is, however, to be observed, that many antiquaries have fixed its position on the tongue of land which lies between the *Coscile* and the *Crati*, before they form their junction, about 5 miles from the sea. When *Sybaris* was in the full enjoyment of its prosperity, enriched by its traffic with *Carthage* in oil and wine, it counted 25 towns upon this coast among its dependencies, and brought 300,000 men into the field in the war with the *Crotonians*. In that war, B.C. 510, *Sybaris* was defeated; and it is known that the *Crotonians* entirely destroyed it, by turning over the ruins the waters of the *Crathis*, which formerly ran at some distance from the *Sybaris*. As the city stood between these two rivers, the opinion of those antiquaries who would fix its locality on the tongue of land we have described appears to be the most plausible; but, from the mode

of its destruction, it is not likely that the actual site of the city will ever be satisfactorily determined.

On the left bank of the *Crati*, about 7 miles from the supposed site of *Sybaris*, is the village of *Terra Nova*, near which, on the north-east, are some ruins supposed to mark the site of *Thuri*, the Athenian city, founded B.C. 446, in the place of *Sybaris*, which had been destroyed 64 years before. It is memorable as having numbered among its first colonists the historian *Herodotus* and the orator *Lysias*. In the year 433 B.C. the Delphic oracle declared it to be a colony of *Apollo*. *Charondas* subsequently endowed it with a constitution, and it became famous for its annals. It surrendered, B.C. 190, to the Romans, who made it a Roman colony under the name of *Copiae*.

A bridge over the *Ejano* leads to—
 8 *Cassano* - } described in
 8 *Castrovillari* - } Route 50.

ROUTE 60.

CASTROVILLARI TO CATANZARO, BY THE COAST.

	Miles.
Castrovillari to Cassano	- 8
Cassano to Corigliano	- 16
Corigliano to Rossano	- 12
[These three stages are called a <i>caminio traverso</i> of $3\frac{1}{2}$ <i>postae</i> .]	
	— 36
Rossano to Cariati	- 20
Cariati to Cirò	- 15
Cirò to Strongoli	- 8
Strongoli to Cotrone	- 12
	— 55
Cotrone to Cutro	- 12
Cutro to Catanzaro	- 30
[These two stages form a <i>caminio traverso</i> of 5 <i>postae</i> .]	
	— 42
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8 *Cassano*, described in Route 50. From this place the road descends into the valley of the *Coscile*, the ancient *Sybaris* which it crosses near its junc-

tion with the Crati, the ancient Crathis. The former stream, according to the Greek writers, possessed the power of making horses shy, and of rendering men who bathed in it vigorous and robust. The Crathis was celebrated by the Greek and Latin poets as flowing over golden sands, and for the property of giving a yellow colour to the hair of those who bathed in it:

Ὁ ξαυθὸς χάλις χρυσαῖον
Κράτος, λυθὸς χρυσαῖον τείσσει
Εὐανδρὸν τ' ἀβελῶν γυν.

Eur. Troad.

The scenery of the valley is very fine. The country for many miles abounds in oaks and olive trees.

16 *Corigliano*, an important town of 13,000 inhabitants, beautifully situated on a steep eminence in the form of an amphitheatre, surmounted by a fine feudal castle commanding magnificent views. The base of the hill is covered with orange and lemon groves, among which are the villas of the resident proprietors. The town is considered, next to Reggio, the most agreeable spot in Calabria. It is supplied with water by an aqueduct which crosses the principal street, and may be traced for a considerable distance round the hill. Corigliano contains several large manufactories of licorice, and is a depôt for the timber collected from La Sila for the ship-builders of the capital. The mountains around it produce the finest manna in Calabria. The castle, belonging to the dukes of Corigliano, is a square building, flanked with massive towers, and surrounded by a deep trench, having altogether the appearance of a small citadel. Leaving the town, the road crosses several torrents, and follows the shore towards Capo del Trionto, the southern extremity of a magnificent gulf, which stretches as far north as Capo Spulica, the promontory which forms so remarkable a feature in all the landscapes of the coast.

12 *Rossano*, an archiepiscopal city of 12,300 souls, situated on a rocky eminence on the right of the road, and remarkable as the birthplace of S. Nilus, whose history is recorded by the pencil of Domenichino at Grotta Ferrata. In the neighbourhood of the city are alabaster and marble quarries. The river Trionto,

which gives name to the Cape, has preserved the name of the Traens, which witnessed the defeat of the Sybarites. The road continues to follow the shore by Torre S. Tecla, leaving on the mountains on the right the villages of Crozia and Calopezzato, surmounted by a large square castle. Beyond it, in the distance, are Caloveto and Cropalati. The Aquaniti is crossed beyond Calopezzato.

20 *Cariati*, a miserable town of 2000 souls, though the seat of a bishopric, situated on a lofty mountain, 5 miles north of Punta Fiumenica. The ascent to it is steep, and the town is entered by a gate and drawbridge. At the extremity of the town are the ruins of its baronial castle. During the war with France, it was pillaged by the brigand army under Fra Diavolo. The Fiumenica marks the boundary of the provinces of Calabria Citra and Calabria Ultra II. The road follows the curve of the shore, leaving on its right Crucoli and its fine castle, beautifully situated among luxuriant plantations in which the manna-ash abounds, and affords a profitable resource to the proprietors. The bay terminates in the Punta dell' Alice, the ancient promontory of Crimissa. The city of that name, said to have been founded, like many others upon this coast, by Philoctetes, after the siege of Troy, is supposed to have occupied the position of Cirò. It appears in Roman times to have borne the name of Paternum.

15 *Cirò*, a small town of 3000 souls, conspicuously placed on a lofty insulated hill, overlooking the promontory of Alice. On this promontory was the temple built by Philoctetes, and dedicated to Apollo Almus, in which he suspended the bow and arrows of Hercules. The tomb of the Grecian hero appears also, from the description of Lycophron, to have been placed there. The road crosses the Lipuda, and proceeds almost due south, leaving Melissa, another small picturesque village on an eminence, on the right. Beyond Torre di Melissa, on the shore, a station of the doganieri, is—

8 *Strongoli*, a small town situated on a very steep and barren elevation

above the road, and supposed to occupy the site of Petilia, mentioned by Virgil as one of the cities founded by Philoctetes :

"Has autem terras, Italique hanc littoris oram,
Proxima quæ nostri perfunditur æquoris æstu,
Effuge: cuncta malis habitantur moenia Graiis:
Hic et Narycii posuerunt moenia Locri,
Et Sallentinos obsedit milite campos
Lyctius Idomeneus: hic illa ducis Melibœi
Parva Philoctetæ subnixâ Petilia muro."

ÆN. III. 306.

In the 2d Punic war it was besieged by Hannibal, and is celebrated by the Latin historians for its constant fidelity to the Romans. The modern town was burnt by General Regnier during the retreat of the French army in 1806. It now contains several good houses. On the outside of the cathedral are two stones with Latin inscriptions, affording additional confirmation of the site of Petilia.

A steep descent from Strongoli leads down to the plain of the broad and rapid Neto, the Neæthus of Theocritus, in which the captive Trojan women are said to have set fire to the Grecian fleet, in order to compel their conquerors to desist from further wanderings. This tradition, which gave name to the river, supplied Virgil with the well-known incident described in the 5th Æneid.

A few miles up the valley, on the right bank of the Neto, is *S. Severina*, a village of only 1000 souls, which gives name to the see of an archbishop, the metropolitan of the province. The road between the Neto and Cotrone passes several salt pools on the barren shore, and crosses the Esaro, now little better than a stagnant ditch, and so choked with weeds that it is difficult to reconcile it with the Æsarus of Theocritus, who makes it the scene of many of his bucolics. The banks are profusely covered with the sweet pea in a wild state, but remarkable for its fragrance and varied colours.

12 *Cotrone*, the Croton of the Greeks, a strongly fortified town, partly surrounded by the small stream Esaro, and built on a point of land projecting into the sea, which contributes much to the strength of its citadel. Under the name of Croton, or Crotona, it was one of the

most famous cities of Magna Græcia. It was founded by the Achæans B. C. 710, and obtained its name, according to the traditions of the poets, from the hero Croton :

"Nec procul hinc tumulum, sub quo sacrata
Crotonis
Ossa tegebat humus, jussâque ibi moenia terrâ
Condidit; et nomen tumulati traxit in urbem."

OVID. *Met.* xv.

The climate was supposed to have peculiar influence in producing strength and beauty of form. Milo and many of the other celebrated wrestlers at the Olympic games were natives of the town; and Cicero tells us that Zeuxis visited it to select models for his picture of Helen, which adorned the celebrated temple on the neighbouring promontory of Lacinium. (*Cic. De Inv.* II. 1.)

"E, se fosse costei stata a Cotrone,
Quando Zeusi l' imagine far volse,
Che por dovea nel Tempio di Giunone,
E tante belle nude insieme accolse,
E che per una farne in perfezione,
Da chi una parte, da chi un' altra tolse,
Non avea da torre altra che costei;
Che tutte le bellezze erano in lei."

ARIOSO, XI. 71.

The fame of Crotona, as the residence of Pythagoras and the principal seat of his philosophy, contributed to raise its celebrity to the highest point. It had also a famous school of medicine, and was the birthplace of Democedes, mentioned by Herodotus as the first physician in Greece. Pythagoras formed here his celebrated league, B. C. 540; and a few years later the city had become so powerful that it brought 120,000 men into the field against the Locrians, and destroyed the rival city of Sybaris. The republic rapidly declined after the victory over Sybaris, and was finally ruined in the war with Pyrrhus. In ecclesiastical history, Crotona ranks as one of the earliest Christian bishoprics; indeed the local historians assert that its first bishop was Dionysius the Areopagite.

The modern town, though still the seat of a bishopric, has little to interest the traveller, and its population has dwindled away to 4000 souls. Its castle and fortifications, erected by Charles V., give it a rank among the strong for-

tresses of the kingdom; its small harbour is protected by a mole constructed with the materials of the Temple of Juno on the Lacinian Promontory. During the war with France, Cotrone was strongly garrisoned by French troops. After the battle of Maida, when General Regnier evacuated the province, Cotrone surrendered to the English land and naval forces under Captain Hoste of the *Amphion*, and Colonel M'Leod of the 78th regiment. A singular incident which occurred during the subsequent invasion of the French, after the British forces had retired to Sicily, deserves to be mentioned. The town was besieged by the French, and defended by a party of the *massè* or brigand army, who gallantly maintained the siege until their provisions began to fail. The inhabitants were then unwilling to surrender, fearing the resentment of the French for their former defection; and though an English frigate was cruising in sight of the town, they could not communicate with her, from their ignorance of the signals. In this emergency, three of the brigands resolved to make an attempt to reach the frigate. They sallied forth from the city before the break of day, naked and in silence; immersed themselves in the Esaro, then swollen by heavy rains, and, bending down their bodies in order to escape notice, walked through the stream to its mouth, unperceived by the French sentries on its banks. They plunged into the sea, and began to swim off to the ship, but the action of swimming discovered them. The sentries fired, killed one, and wounded another, but the third reached the frigate in safety, and informed the captain of the wretched condition of the besieged, and of their resolution to fly. During the succeeding night the frigate stood in towards the shore, while the garrison issued from the gates, surprised the sentries, and embarked in the ship's boats which were waiting to receive them. On the following day the French marched into the empty castle.

Beyond Cotrone, on the S. E., is the Lacinian Promontory, now Capo delle

Colonne or Capo Nau. On this cape stood the celebrated Temple of Juno Lacinia, mentioned by many of the Greek and Latin poets, and founded, it was supposed, by Hercules. Its shrines were enriched by offerings from all parts of Magna Græcia, and adorned by the pencil of Zeuxis, whose picture of Helen is commemorated by Cicero in a passage already referred to. So great was the sanctity of this temple, that it was respected by Pyrrhus and by Hannibal, who is said by Polybius to have recorded his victories on its walls in Greek and Punic characters —

"Hinc sinus Herculei, si vera est fama, Tarenti
Cernitur. Attollit se Diva Lacinia contra,
Caulonisque arces, et navifragum Scylacæum."
Æn. III. 551.

One of the columns of this magnificent temple is still standing. It is of the early Doric style, 26 feet high; but remains of walls are traceable around it, and judicious excavations would probably be productive of more extensive discoveries. South of this promontory are Capo delle Cimiti, Capo Rizzuto, and Capo delle Castelle, the three capes which Strabo describes as the *Iapygum tria promontoria*. Close to these points was an island, which has since disappeared, and which the Italian geographers suppose to be Ogygia, the island of Calypso, where Ulysses was so long detained. North of Capo Rizzuto is *Isola*, a small town of 2000 souls, inhabited by many rich landed proprietors.

From Cotrone to Catanzaro is a *cammino traverso* of 5 posts. The road proceeds inland, crossing the promontory almost at right angles. The country over which it passes is desolate and uninteresting.

12 *Cutro*, a small town of 1900 souls, situated on high ground overlooking the course of the Tacina and the gulf of Squillace. The Tacina is the *Targines* of the Greeks. The descent from Cutro to the sea shore commands an extensive view of the gulf as far south as the Punta di Stilo. The road skirts the northern shores of the gulf through a well-cultivated country, enlivened with numerous casini. It

crosses the Tacina and Crocchio, the Arocho of the ancient geographers, and passes the villages of Belcastro, Andali, Cropani, Soveria, &c., picturesquely placed on the hills which bound the gulf. Near the right bank of the Crocchio is a tavern called Passo di Crocchio, the usual half-way resting place between Cutro and Catanzaro. At Petrizzi, the road leaves the shore, and, crossing the Sinnari, the ancient Semirus, and the Ali, strikes inland to Catanzaro.

30 CATANZARO. (*Inn*: very good.) A handsome and important city of 12,000 souls, the capital of the province of Calabria Ultra II., and the seat of a bishopric. It is the residence of numerous wealthy families connected with the rich district of which it is the centre, and it occupies one of the most agreeable situations in Calabria. The city is built on the slope of a lofty and rocky hill between the Ali and the Crotalo, rising like an impregnable fortress above a deep ravine, through which the torrent foams and dashes along in its passage to the sea. The Crotalo is the Crotalus of the Greeks, and is mentioned by Pliny as a navigable river. The town is protected by the high range of La Sila from the north, and is as much praised for its agreeable climate as for the beauty of its position. The churches present little to call for notice. The theatre is new; and the college is said to be one of the largest and best conducted in the kingdom. The castle was founded by Robert Guiscard. In later times it offered so effectual a resistance to the French under Lautrec that Charles V. gave the city the privilege of coining money. The city sustained serious injury from the earthquake of 1783. In the quarter of S. Giuseppe the ground sunk to the depth of from 2 to 4 feet, but the subsidence was so regular that the houses which covered it were uninjured.

From Catanzaro there are 3 *cammini traversi*.

- | | |
|--|-----------------------|
| 1. Across the mountains
to Scigliano 2½ posts | } See
Route
50. |
| 2. To Nicastro 2½ do. | |
| 3. To Tiriolo 1 do. | |

ROUTE 61.

CATANZARO TO CASALNUOVO.

	Miles.
Catanzaro to Squillace - -	12
Squillace to Montauro - -	4
Montauro to Soverato - -	6
Soverato to Badolato - -	8
Badolato to Monasterace - -	8
Monasterace to Roccella - -	18
Roccella to Gerace - -	12
Gerace to Casalnuovo - -	18
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The classical tourist will not find by any means so many objects of interest on the south-eastern coast of Calabria Ultra I. as on the shores of the northern provinces described in the preceding routes. With the exception of the Episephyrian Locri, the sites associated with history or mythology are few and unimportant; but the traveller and the artist who feel an interest in the researches of classical geography, and in a spot made illustrious by Pindar, will submit to the inconveniences of the journey. We shall give the route as before, laying down the distances in miles. The scarcity of inns will render it desirable that the traveller be provided with letters of introduction to the agents and possidenti of the district. The road along this coast is the Via Trajana, a branch of the Appian.

Leaving Catanzaro, the road descends the valley to the sea shore, passing, near the mouth of the Corao, the Marina or small port of Catanzaro. Beyond the river is a large brick building of which nothing is known; some writers having considered it a Norman castle, and others a Lombard church.

12 *Squillace*, a small and badly built town of 2600 souls, placed on an almost inaccessible rock, nearly opposite the lofty hill of Monte Moscia, which advances into the sea in the bold and precipitous promontory from which the town derived the name of "Navifragum Scylacæum." The modern town, which still gives name to the gulf, is the seat of a bishopric, but it has little to detain the travellers, except some striking scenes in the neighbourhood of Stalliti, a small and

miserable village picturesquely placed on the opposite summit of Monte Moscia, and commanding magnificent views across the isthmus. It is also remarkable as the birthplace of Marcus Aurelius Cassiodorus, the illustrious minister of Theodoric, the author of the History of the Goths, and other able works, who attained the consular dignity A.D. 514, and retired from public life in the reign of Vitiges, to form a monastery in the neighbourhood of this his native town. During his latter years he wrote his Commentaries on the Acts, Epistles, and Revelations, printed by Maffei in 1721, and combined scientific pursuits with these literary and pious labours. He invented water-clocks, a kind of perpetual lamp, and sun dials, and died in his monastery about A.D. 560, at the age of nearly 100 years.

4 *Montauro*, a small village south of Squillace, near which are the ruins of a monastery founded by the Normans, and destroyed by the earthquake of 1783. The road is extremely steep in many parts. It descends from the hills towards the sea, leaving on the right Gasperina, Palermi, and other villages, and follows the shore, crossing several torrents, to —

6 *Soverato*, a miserable village between the stream of that name and the Ancinale. The former flows through a very beautiful country from the high range of hills behind the villages of S. Vito and Chiaravalle. The Ancinale, the Cæcinus of Pliny, is crossed near Satriano. The road now becomes uninteresting and monotonous, passing several torrents from the lofty range of Monte Portella and the Costa della Guardia, on whose slopes are seen Davoli, S. Andrea, Isca, and other villages.

8 *Badolato*, a village of 3400 souls, south of which are Santa Caterina and Guardavalle. The river which divides the province of Calabria Ultra II. from that of Calabria Ultra I. is the Callipari, considered by the Italian antiquaries to be the Eleporus, on whose right bank the Crotoniatæ and the allied Greeks were defeated with im-

mense slaughter by Dionysius the elder.

8 *Monasterace*, on the south bank of the Callipari. We now enter the valley of the Stillare, remarkable in many parts for its picturesque and quiet beauty. At the distance of about 6 miles from the shore, is the village of Stilo, with a population of 2600 souls, celebrated for its iron mines, by which the government foundries of La Mongiana are supplied. Near Stilo is a small square brick church, with a central cupola supported by marble columns, and four smaller cupolas at the angles. Its style shows that it must be referred to the Lower Greek Empire. On the shore, south of the Stillaro, the Punta di Stilo recalls the Cocinthus Promontorium, mentioned by Polybius as dividing the Ionian from the Sicilian sea. Following the shore, Riace, and the small town of Castelvetero, with a population of upwards of 5000 souls, are seen on the hills above the Alaro and other small streams which here fall into the sea. Castelvetero is supposed to mark the site of the Achaean city of Caulon, which was destroyed in the wars between Pyrrhus and Rome; but further researches, it is believed, would discover on the left bank of the Alaro a site more in accordance with the descriptions of ancient geographers. The Alaro is the Sagra of the ancients, memorable for the defeat of 190,000 Crotonians by 10,000 Locrians, minutely described by Strabo. The result of this battle was so unexpected, that it gave rise to the proverb ἀποθέρεπα τὰν ἐνὶ Σάγρᾳ.

18 *Rocella*, a small but important town of 5000 inhabitants, picturesquely placed, and conferring the title of prince on the Carafa family. It is mentioned by Ovid, under the name of Roumechium, in the voyage of the Epidaurian serpent. In its vicinity are Gioiosa, a town of 7600 souls; Mammola, with 7300 souls; and Grotteria, with 4500. The latter is supposed to occupy the site of Castrum Minervæ, said to have been founded by Idomeneus. Among the numerous torrents which intersect the coast to the south is

the Locano, which still retains its ancient name (Locanus). On the hills beyond it is Siderno, a thriving village of 5000 souls. The Novito, the Buthronus of Livy, is crossed north of Gerace.

12 *Gerace*, the capoluogo of the 2d distretto of the southern province of Italy, is situated on the upper slopes of the lofty mountains which here extend from the great back bone of the Apennines into the sea. It is supposed by the Italian antiquaries to stand upon the site of Locri, though it is more probable that it sprung from the ruins, and was built with the materials of that ancient city. In the middle ages, the existing town was a place of great strength, but frequent earthquakes, and particularly that of 1783, have reduced its citadel to ruins. The cathedral, originally a Gothic building, was also overwhelmed by the same catastrophe: but several columns are still preserved which show that it was built with the spoils of ancient temples. In the plain between the town and the sea are the ruins which are supposed to mark the precise site of *LOCRI EPIZEPHYRII*, one of the most ancient cities of Magna Græcia, celebrated in the verse of Pindar, and interesting from its association with the great legislator Zaleucus. It was founded by a colony of the Locri Ozolæ, according to the Greek tradition, about 750 years B. C. Pindar, in the Second Pythian Ode, commemorates the services rendered to the city by Hiero, King of Syracuse, in having deterred Anaxilaus, King of Rhegium, from the war which he had threatened it, and in having thereby enabled the Locrian maiden to sing her melodies in happy security before her door. He also praises, in the 11th Olympic Ode, the hospitality of the citizens to strangers, their skill in all the arts of civilized life, their wisdom, their love of justice, and their prowess in war:—

Κόσμον ἐπὶ σιφάνῃ χερσίῃς ἱλαίας
Ἀδυμῆλῃ πελαγῇσιν, τῶν Ἐπι-
ζεφυρίων Λακρῶν γυνῶν ἀλάναν.
Ἐνθα συγκαμάξατ', ἰγγυάσσομαι
Μή μιν, ὦ Μοῖσαι, φυγέειν στεγάνῳ,
Μήδ' ἀπίστατον παλῶν,
Ἀπερόσοφον, δὲ καὶ αἰχματῶν, ἀφίξεισθαι.

The ruins are not very extensive or important. Coins bearing the epigraph of Locri have been found here, and many of the architectural remains bear a decidedly Greek character; but the Latin inscriptions which have been discovered, and numerous Roman constructions which are still to be traced, show that a Roman city subsequently occupied the site. Gerace has a population of 4800 souls, and is the seat of a bishopric. It has several thriving silk manufactories, and some of its buildings are of good architecture, retaining many marks of their Saracenic origin. Its wines are in great repute, particularly a sweet white kind, called "*Il Greco di Gerace*." In the neighbourhood are several mineral springs.

South of Gerace is *Bianco*, near which antiquaries place *Oria*, mentioned by Livy, and said to have been founded by Idomeneus. Beyond it is the *Capo di Bruzzano*, the *Zephyrian Promontory*, from which Locri derived its appellation "*Epizephyrii*." About 8 miles south of it is *Capo Spartivento*, the extreme south-eastern promontory of Italy, the *Herculeum Promontorium*. The few objects of classical interest in the extremity of the province will be best visited from *Reggio*. (See Route 50.)

A mountain road leads from Gerace over the Apennines by the *Passo del Mercante* to *Casalnuovo*. The scenery of the pass is very magnificent, combining the richest forest scenery with the wild glens of the rocky mountains through which the road is carried. The highest part of the ascent from Gerace is particularly remarkable for its extensive and magnificent prospects. Both seas are visible from this summit, and the road descends on the western side through very imposing scenery, overlooking the gulf of *Gioja*, and commanding a view which extends in fine weather to the *Lipari islands*.

18. *Casalnuovo*, finely situated at the foot of the mountains, and sufficiently high above the plain to be free from malaria. It was totally destroyed by the earthquake of 1783, and was almost entirely rebuilt of wood. Its present

population is about 8500. From Casalnuovo the distance to *Gioja* is 18 miles; or the traveller may fall into the high road to Reggio at *Rosarno* or *Seminara*, both of which are about equidistant from Casalnuovo, and are described in Route 50.

ROUTE 62.

NAPLES TO BENEVENTO.

	Miles.
Naples to Acerra - -	9
Acerra to Arienzo - -	8
Arienzo to Montesarchio - -	6
Montesarchio to Benevento - -	6
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This is not a post-road; travellers must, therefore, hire a carriage for the journey from the hotel, or proceed by *vetturino*. As Benevento is a part of the Papal States, the passport must have the *visa* of the nuncio, and be countersigned by the police. The road is excellent. It is nearly level as far as Arienzo, and is paved, like the streets of Naples, between the capital and Acerra. It was a branch of the Appian Way.

Leaving Naples by the *Porta Capuana*, the high road into Apulia, described in Route 54., is followed for about 6 miles from the capital, where the road to Benevento branches off. A short distance beyond, it passes through the village of Casalnuovo, and between that and Acerra crosses the frontier which divides the *Provincia di Napoli* from that of *Terra di Lavoro*, one of the most fertile provinces and the second in point of population in the kingdom. The frontier is marked by a double row of ditches, called *I Regj Lagni*, constructed for the purpose of carrying off the waters of the *Pantano dell' Acerra* and of the surrounding tract of marshy country, which, as its name implies, is fatally subject to malaria. These ditches are carried across the country, passing beneath the Roman roads south of Capua and Caserta; they discharge their water into the sea below the mouth of the *Volturno*.

9 *Acerra*, a town of 7800 souls, on the *Clanio*, is remarkable as the birthplace of *Pulcinella*. The road proceeds by the side of the *Acqua di Carmignano*, a rapid stream running from the aqueducts of Cancelli to supply the capital with water. It derives its name from the person who projected it in the 17th century. Winding round the base of the hill of Cancelli, on which is a ruined castle flanked with towers, the road enters the valley of Arienzo. The approach to the town is very pleasing, through a richly cultivated country abounding in elms and walnut trees.

9 *Arienzo*, a small town of 3200 souls, consisting chiefly of one long street, pleasantly situated amidst gardens and plantations of olive and orange trees. It has, however, very little to detain the traveller either in the public or private buildings. The church and convent of the *Cappuccini* is considered to be one of the best works of *Carlo Zoccoli*, the Neapolitan architect of the last century. There is a tolerable inn in the town.

The road now begins to ascend the hills, which occur frequently between this and Benevento, but they are nowhere particularly steep.

Between Arienzo and Arpaia, the road passes through a narrow defile, called *Stretto d'Arpaia*, considered by most antiquaries to be the celebrated "*Furculæ Caudinæ*," or *Caudine Forks*, where the Samnites entrapped the Roman allies of Campania, and compelled them to pass under the yoke; while others have placed them in the low valley between Arpaia and Montesarchio. The traveller who examines this district with the description of *Livy* in his hand will find that neither locality corresponds so well with the narrative of that historian as the pass between *Sant' Agata de' Goti* and *Mojano*, noticed in Route 42.; but there are nevertheless strong reasons for giving the preference to one of them. The precise scene of that great event, so disastrous to the Roman army, is still the *vexata questio* of Italian topography, and it may be useful to the classical tourist to state the principal points upon

which he must rely in the solution of the difficulty. The Caudine Forks are represented by the Roman historian as a narrow valley, shut in on either side by inaccessible mountains, and traversed by a small stream. The approach to it at each extremity was so narrow that a slight obstruction sufficed to impede the passage. The Roman army in their march from Calatia to Luceria passed through this defile, having been induced to quit their encampment at Calatia by an artifice of C. Pontius, the Samnite general, who had ordered some soldiers, disguised as shepherds, to approach the Roman outposts with their flocks, and induce the Roman army to march forward by the false intelligence that the Samnites were engaged in the siege of Luceria. The Romans, on arriving at the extremity of the pass, found it completely closed by trees and stones, while their retreat was cut off by the Samnites, who had in the meantime occupied the heights in the rear. Deprived of the power of resistance, the whole Roman army was compelled to surrender, or submit to the degradation of passing under the yoke.

Admitting that the preceding narrative is not strictly applicable to the passes of Arpaia and Montesarchio, there are still strong reasons in favour of the popular belief that one of them was the scene of this memorable disaster. The best Italian antiquaries, followed by Dr. Cramer, have shown that there are other facts, besides the mere physical conformation of the ground, as seen at present, to be taken into consideration. The principal point of the argument turns upon the precise position of *Calatia*. It is quite clear that there were two towns of this name in the neighbourhood of Capua; one being within the frontier of Samnium, on the right bank of the Volturno; the other in Campania, on the Appian Way. The whole narrative of Livy proves that the Roman army was not encamped on the north side of the Volturno, for there is no mention of their passage of the river; and the shepherds who gave them the false intelligence of the siege of Luceria, must have carried their

flocks across the river if the Samnite Calatia had been the place to which they were directed. A glance at the map will show, that if encamped at Samnite Calatia (*Cajazzo*) the consuls would not have crossed the river at all, but would have proceeded along its right bank, north of Beneventum; and it is difficult to conceive how from such a position they could have been induced to enter a pass so notoriously out of the line of march from Calatia to Luceria as any one of the three valleys which have been considered the scene of their defeat. Assuming then that the Campanian Calatia, placed by Italian topographers at some ruins still called *Galazze*, between Acerra and Maddaloni, was the head quarters of the Roman army, the pass of Arpaia would necessarily have been their direct line of march from thence to Luceria. In corroboration of this view, it may be mentioned that the village between Arienzo and Arpaia is still called *Forchia*. The town of Caudium, which gave name to the pass, is generally placed at Arpaia; the hill on the north of the village called *Costa Cauda* is still covered with the ruins of ancient buildings. The position of Caudium on the Appian Way is proved by the testimony of Horace in his journey to Brundisium:—

“Hinc nos Coccei recipit plenissima villa,
Quam super est Caudi cauponas.”

It is scarcely necessary to add to the preceding observations, what will at once suggest itself to the traveller, that even if the narrative of Livy be regarded as a topographical authority, the more minute shades of the description must not be looked for after the lapse of more than twenty-one centuries. In a country like that which surrounds Naples, considerable changes must have taken place from natural causes; and drainage and cultivation have probably done more towards altering the aspect of the country during that period than even natural convulsions. Although, therefore, the pass of Sant'Agata de' Goti may more closely correspond with the account of the historian, the collateral testimony against

it induces us to agree with the majority of Italian antiquaries, and to conclude that this pass between Arienzo and Arpaia was the Caudine Forks.

Arpaia, a miserable village of about 2000 souls. Among the hills on the left is the small town of *Airola*, remarkable for its picturesque position. The road proceeds to *Montesarchio* through a cultivated valley, which *Romanelli*, without any authority, considered to be the Caudine Forks. At a short distance from *Arpaia*, we pass from the *Terra di Lavoro* into the province of *Principato Ultra*.

6 *Montesarchio*, another dreary village of 5300 souls, surmounted by a ruined castle of large size, once a stronghold of the family of *D'Avalos*, to which it gives the title of marquis. On the north, forming the most conspicuous object in the prospect, is the lofty range of *Monte Taburno*. The *Sarretella* is crossed by three handsome Roman bridges. The approach to *Benevento* is agreeable, passing through a grove of poplars and richly cultivated gardens; but the first aspect of the town is by no means prepossessing. The *Sabbato* is crossed by the *Ponte S. Maria degli Angeli*, and several mill streams are passed before we enter the city.

6 *BENEVENTO*. This ancient city is the capital of a small territory of 45 square miles, which, though situated in the heart of the Neapolitan province of *Principato Ultra*, has been for upwards of eight centuries a delegation of the Papal States. Founded, according to the tradition of the Romans, by the Trojan *Diomed*, it was originally called *Maleventum* from the badness of its climate, but the name appears to have been changed to *Beneventum* when it was made a Roman colony, *a. c.* 268. In the sixth century *Benevento* was the first state which assumed the rank of a Lombard duchy, and it gradually increased until it comprehended within its powerful rule nearly half the present kingdom of Naples. After an almost unexampled duration of prosperity under its Germanic rulers, it fell under the sway of *Robert Guiscard*, about 1060. In the eleventh century it was

granted to Pope *Leo IX.* by the Emperor *Henry III.*, in exchange for the province of *Bamberg*, and, although at various times temporarily transferred to other masters, it has always returned to the possession of the Holy See. During the usurpation of *Napoleon*, *Benevento* had the strange honour of conferring the title of duke on *Talleyrand*, with the usual appropriation of a fifteenth part of its revenues. The population of the whole territory, according to the census of 1833, was 23,000 souls. The city of *Benevento* is built on the slopes of a hill, overlooking the valley of the *Calore* on the north, and that of the *Sabbato* on the south, in a position which, though in some respects agreeable, is subject to a damp and uncertain climate. The Inn is very small, and indifferently supplied with accommodation; but the fare and reception met with by *Horace* in his journey must console the traveller for the slow march of improvement:—

“Tendimus hinc rectè Beneventum, ubi sedulus heapes
Panè arsit, macros dum turdos versat in igne.”

The city is about two miles in circuit. It is surrounded by walls and has eight gates. The principal streets, although generally narrow and steep, contain several fine buildings, among which are the numerous mansions of the opulent and ancient families who still make it their permanent abode. *Benevento* is the seat of an archbishopric, having jurisdiction over the three neighbouring provinces of Naples. It was an episcopal see in the earliest ages of the church, its first bishop being *St. Potimus*, said to have been a disciple of *St. Peter*, *A. D.* 44. It was made an archbishopric in the 10th century by Pope *John XIII.* The population of the city, by the last census is about 16,500. *Niccolo Franchi*, the poet who was executed for writing a Latin epigram against *Pius V.* and other libellous and obscene poems, was born in the city in 1510.

The principal objects of interest in *Benevento* are its antiquities. First among them is the celebrated *Arch of Trajan*, erected in honour of the Emperor by the senate, *A. D.* 113, and

now used as one of the city gates, under the name of *Porta Aurea*. With the exception of that of Ancona, this magnificent arch is the best preserved specimen of Roman architecture in Italy. It is a single arch, built of Parian marble, enriched at the sides with Corinthian columns, raised on high pedestals, and covered with rich bas-reliefs representing the achievements of the Emperor in the wars on the Danube. These bas-reliefs are well preserved, and are worthy of attentive study. The apotheosis of Trajan is regarded as one of the finest sculptures of this class which Roman art has handed down to us.

In the yard of the Delegate's palace are several antiquities, among which we may specify a beautiful bas-relief representing the Rape of the Sabines, which formerly ornamented one of the public fountains, and a torso of black basalt supposed to be a portion of a statue of Apollo. Among the ruins of ancient buildings still traceable in the city or its neighbourhood may be mentioned those of the amphitheatre, called *I Grottoni di Mappa*, portions of the city walls, foundations of baths and of other public edifices.

The Cathedral is a fine specimen of Romanesque, or Lombardo-Saracenic architecture, and an interesting memorial of the ancient fame of the city, as the capital of a duchy. In front of it is a small Egyptian obelisk of red granite, covered with hieroglyphics. Fragments of a similar column, of which this was, perhaps, the counterpart, are still preserved in the archbishop's palace. In the walls of the campanile is a bas-relief in Greek marble, representing the Calydonian boar adorned for sacrifice, supposed by many writers to have been the gift of Diomed himself, the reputed founder of the city. The Calydonian boar still figures in the armorial bearings of Benevento. The central door of the cathedral is of bronze, with elaborate bas-reliefs illustrative of the New Testament. It is said to have been brought from Byzantium, and to have been cast in the year 1150. The interior of the edifice

is ornamented with 54 fluted columns of Parian marble, the remains of ancient temples, four of grey granite, and two of verde antique. The tribunes on the sides of the high altar are also decorated with ancient marbles.

The Church of *Santa Sofia*, attached to the suppressed convent of that name, contains six noble columns of oriental granite. The cloisters of the monastery, which once rivalled Monte Casino and La Cava in the riches of its archives, are remarkable for their capricious peristyle, composed of 47 columns in the Lombard style. The well in the centre is covered with the capital of a large Ionic column.

The Church of the *Santissima Annunziata* also deserves examination, on account of its rich columns and marbles, the spoils doubtless of ancient buildings.

The Citadel is outside the gates. It was built by Guglielmo Bilotta, governor of the delegation in the twelfth century. In more recent times it has been used as the residence of the Delegate.

Beyond the walls, towards the west, is the *Ponte Lebroso*, over which the Appian Way passed on entering the city. It is constructed without mortar, and is further remarkable as the place near which tradition has placed the temporary grave of Manfred. Not far from it is an ancient building, supposed to be a cryptoporticus, and now called "*Santi Quaranta*."

The Calore is crossed by a handsome bridge of six arches, built by Pius VI., from the designs of Vanvitelli. The ascent from this to the height of Belvedere commands some beautiful views of the valleys of the Sabato and Calore, and of the distant towns and cultivated district beyond them. On the north side of the river are some remains of the Temple of Hercules, dedicated in the early age of Christianity to S. Marciano. The site is also remarkable as the scene of the treaty of 1156, by which our countryman Pope Adrian IV. invested William the Bad with the kingdom of Sicily, the duchy of Apulia, the principality of Capua, and the territory

of the March, within a year after he had conferred the imperial crown on the Emperor Frederick Barbarossa.

But the memory of a far more interesting historical event is connected with this bank of the Calore, an event which decided the fate of the house of Suabia, and the details of which occupy a prominent place in the history of the middle ages. This is the Battle of Benevento, fought February 26. 1266, in which Manfred, the natural son of the Emperor Frederick II., then regent of the kingdom for his nephew Conradin, was defeated by Charles I. of Anjou. The personal character of MANFRED, his chivalrous courage, his magnanimity which rose superior to misfortune, his mental accomplishments which dignified the achievements of the warrior with the taste of the poet, the persecutions by which he was hunted down as a public enemy, his high station, both as the son of the great Emperor Frederick II. and as the champion of the Ghibeline party, all combine to give a romantic interest to his eventful career. The invading army of Charles of Anjou had crossed the Garigliano at Ceprano, and having met with little opposition at the strong pass of Roccasecca, which the treachery of the Court of Caserta had left unguarded, had advanced by rapid marches to Benevento, where Manfred had collected his forces for the contest which was to decide the destiny of the kingdom. At the approach of the French, Manfred, perceiving signs of further treason or discouragement in his followers, endeavoured to compromise hostilities by negotiation; but Charles dismissed the ambassadors with the haughty message, which Giovanni Villani has thus literally recorded, "*Alles e dit moi a le Sultan de Nocere hoggi metterai lui en enfers, o il mettar moi em paradis.*" The French army was drawn up on the plain of Grandella on the north bank of the Calore. Manfred, rejecting the advantages of his position within the ramparts of Benevento, and unwilling to await the arrival of the Ghibeline allies, who were marching to his assistance, determined

on an immediate attack; although the army of Charles was already suffering from a deficiency of supplies, and by a few days delay would have been reduced to the utmost necessities. This fatal resolution was confirmed by the predictions of his astrologers. Manfred accordingly led his forces across the river. At the first charge his German troops threw the van of the French into confusion. The Saracenic archers of Nocera crossed the river, and made the most fearful slaughter. The French cavalry were now brought into the field, and the battle soon became general. The Saracens, who could not withstand the shock of the French horsemen, were driven back; but the German cavalry immediately supported them with such valour that the issue of the battle became doubtful. The final manœuvre of the French rendered it necessary for Manfred to order his reserve, consisting of about 1400 cavalry, which had not yet been engaged, to support the Germans by a vigorous charge upon the enemy, who, already fatigued and desperate, would inevitably have been defeated by their charge. At this critical moment, the barons of Apulia, the Count of Caserta, the Count of Acerra, and others whose treachery has given an odious celebrity to their names, deserted him, and left the field with the greater part of the reserve. Manfred, although surrounded by a mere handful of horsemen, at once determined to perish in the battle rather than survive the loss of a kingdom which he had defended against four popes. As he placed his helmet on his head, the silver eagle which formed its crest fell upon his saddle. "*Hoc est signum Dei,*" he exclaimed. "I had fastened it on with my own hands, and it is no accident which has detached it." He set spurs to his horse, and rushed into the thickest of the battle, without any badge to distinguish him from other horsemen; but his troops were already routed, and, unable to arrest their flight, the gallant Manfred fell as became the scion of an heroic race. His body was undiscovered for 3 days, when some attendants recognized it. It was carried on

an ass before Charles of Anjou, who assembled the barons, his prisoners, to attest its identity. The bitter grief of Count Giordano Lancia is touchingly narrated by the contemporary historians. When the aged count beheld the body, he threw himself upon it with a loud shriek, covered it with kisses and tears, and cried out in the agony of his grief, "Ohimè, ohimè, Signor mio, Signor buono, Signor savio, chi ti ha così crudelmente tolto la vita?" The French cavaliers were so much affected by the scene that they demanded the honours of a funeral for the royal corpse. Charles refused, on the ground of the excommunication, but allowed the body to be buried in a pit at the foot of the bridge of Benevento, where every soldier of the French army placed a stone upon it as a testimony of respect to a fallen hero. But the Archbishop of Cosenza, Bartolommeo Pignatelli, refused even this humble sepulture within the territory of the Church. The body was taken up by virtue of an order from the Pope, Clement IV., who directed that the remains should be scattered to the winds on the banks of the Rio Verde in the Abruzzi. This sentence is thus described by Dante: —

"Se 'l pastor di Cosenza ch' alla caccia
Di me fu messo per Clemente, allora
Avesse in dio ben letta questa faccia,
Le osse del corpo mio sarienò ancora
In co' del ponte, presso a Benevento,
Sotto la guardia della grave mora:
Or le bagna la pioggia, e muove 'l vento
Di fuor del regno, quasi lungo 'l Verde,
Ove le trasmutò a lume spento."

Purg. III. 124.

Of the personal appearance of Manfred we have the following description from the same great poet: —

"Biondo era, e bello, e di gentile aspetto,
Ma l' un de' cigli un colpo avea diviso."

His favourite dress was green. His chief happiness was in the society of poets and troubadours; and he is as much entitled to fame as the encourager of Italian poetry as he is on account of his high military character.

Benevento figures with some celebrity in the history of Italian superstition; and traditions are current in all parts of its sacred walnut tree, situated in some place mysteriously unknown to

mortals. Round this tree the witches of Southern Italy are still believed by the peasantry to hold their sabbaths.

The Calore and the Sabato, which we have frequently mentioned, unite at a short distance below Benevento, at the point of a narrow tongue of land formed by the windings of their streams. Two very ancient riddles are associated with these rivers, — the first is *Il Calore è piu grande nel verno che nella state*, "the heat (*calore*) is greater in winter than in summer;" the second is *Il pesce chi è preso nel Sabato si mangia a Venerdì*, "the fish taken on the Saturday (*Sabbato*) is eaten on the Friday." The Calore retains its name for some miles below the city, until it is joined by the Volturno between Solipaca and Cajazzo. The united rivers flow thence through Capua to the sea under the name of the Volturno.

ROUTE 68.

BENEVENTO TO TROJA AND LUCERA.

	Miles.
Benevento to Casalboroce - -	14
Casalboroce to Troja - -	21
Troja to Lucera - -	10
	<hr/> 45

A bad horse road leads from Benevento to Troja over steep hills, and through the beds of numerous torrents. It is, however, a much shorter route than that by the high road of Apulia, and is always used by the resident proprietors.

It leaves Benevento by the Arch of Trajan, and follows the course of the Calore. After crossing that stream at Ponte Valentino, the village of Paduli is passed on a well-wooded hill on the left, midway between the Calore and the Tamaro. Further on, Ariano appears in view on the high mountains to the east; but the country is generally dull and uninteresting. During the war between René of Anjou and Alfonso I. of Aragon, this road was the scene of Alfonso's celebrated march upon the Angiovine army, which ended in the battle of Troja. On his march he captured Paduli, Apice, Bonalbergo

and Ariano, all of which are visible from the road, and encamped his army at Orsara beyond Casalbore, and about midway between the road and Bovino. The road ascends the right bank of the Miscano, to —

14 *Casalbore*, a dreary village of 2000 inhabitants, on an eminence above the Miscano, surrounded by torrents. Beyond it, after passing a branch of the Miscano by the Ponte del Diavolo, we cross the frontier which separates Principato Ultra from Capitanata, and enter the latter province. On the right of the road is the village of Greci, so called from a small colony of Albanians who have settled there, and now number about 2400 souls. The road here approaches very near the high road from Naples through Ariano to Foggia.

In descending towards the great plain of Apulia, the road commands the extensive tract of the pasturage in which Troja, Lucera, and Foggia are situated, with the sea and Monte Gargano in the distance. On the right, between the streams Sannore and La Vella, is an extensive building called Torre Guevara, on the skirts of a forest lying between Troja and the high post-road to Foggia. It belongs to the dukes of Bovino.

21 *Troja*, an episcopal city of 5300 souls, situated on a conical hill overlooking the plain. There is a small inn here. The city contains nothing remarkable to arrest the attention of the traveller. It was founded by one of the Greek catapans in the 11th century, and the interior of the cathedral still retains some traces of the architecture of the lower empire. Troja has been the scene of three great battles. The first was fought in 1154, between Manfred and the army of Innocent IV., commanded by the Cardinal di S. Eustachio, the papal legate. Manfred had shortly before taken refuge in the castle of Lucera, whose Saracenic garrison probably contributed largely to his victory, which was so complete that it is said to have induced the Pope to appeal to Charles of Anjou, and to have caused him shortly afterwards to die of grief. The second battle of Troja was fought

in 1441, on the plain between the city and Bovino. In this sanguinary battle Alfonso I. of Aragon in person defeated the army of René of Anjou, under Ragonese, Martinengo, Francesco Sforza, and Francesco Sanseverino, and completed his victory by sacking Biccari, about four miles N. W. of Troja. The third battle was fought upon the same plain in 1462, between Ferdinand I. of Aragon and the Duke of Anjou, who claimed the throne as the son and heir of King René. Ferdinand commanded in person and defeated the Angiovine army with great loss.

A good road leads from Troja to Foggia, 13 miles. See Route 54.

Leaving Troja for Lucera, the road leads northwards over the plain, crossing the Celone and its tributary stream, the Sangone, between which and Lucera is another stream, the Volgano, all falling into the Candelaro. Before entering the town, the road crosses one of the "tratturi delle pecore."

10 *LUCERA*, described in Route 40.

ROUTE 64.

AVELLINO TO SALERNO.

	Miles.
Avellino to San Severino -	11
San Severino to Salerno -	9
	<hr/> 20

This route is a *cammino traverso* of 2 posts.

A very excellent and interesting road leads from Avellino due south to Salerno; passing through one of the most beautiful and agreeable districts in Southern Italy.

Leaving Avellino, the road ascends for a short distance one of the branches of the Sabato, through a long and narrow valley, shut in by broken mountains of considerable height, clothed with timber to their very summit. It passes through the villages of Bellizze and Contrada, and after reaching the right bank of the Sarno follows the course of that stream as far as San Severino. Numerous villages on the hills which bound the road give the valley a gay and animated appearance. Among

these are Preturo, Montorio, Piano, and Acigliano on the right, and Il Borgo, S. Pietro, Torchiati, Piazza di Pandola, Villa, Fisciano, and Penta on the left. Monte della Vergine, at Penta, a suppressed convent, was for some time the residence of the Hon. Keppel Craven, the accomplished author of the *Tours in the Southern Provinces of Naples and the Abruzzi*, which first induced us to follow his example in diverging from the beaten tract of travellers, and in exploring the remoter districts of Central and Southern Italy.

A zigzag road leads from the plain of Forino, through forests abounding with delightful scenery, and presenting a succession of beautiful objects for the pencil of the artist, to —

11 *San Severino*, picturesquely situated near the angle formed by the Sarno, which here begins to flow westward towards the sea. The ruins of the ancient castle of San Severino, occupying the crest of the hill, and still retaining sufficient evidence of its strength and magnitude, give an additional interest to the picture. The population of the village, exclusive of the numerous dependent hamlets, is under 500 souls; but the whole district is generally included in the name. The church deserves a visit on account of its connexion with the illustrious family who derived one of their princely titles from the village. It contains the tomb of Tommaso Sanseverino, high constable in 1353, the founder of the family, and the tombs of many of his successors, who bore the title of Princes of Salerno. At Acqua della Mela near San Severino, Queen Margaret, widow of Charles Durazzo, and mother of Ladislaus and Joanna I., died in 1412, having been driven by the plague, which visited Naples in that year, to seek health and safety in this retired valley.

Further south, we pass Baronisi, the place where Fra Diavolo was betrayed and executed. Beyond this, the road descends into the plain, and follows the right bank of the Irno to —

9 SALERNO, described in the *Excursions from Naples* at page 263.

ROUTE 65.

FOGGIA TO MANFREDONIA.

2 Posts = 18 Italian miles.

A sandy road, through corn-fields and grass lands, leads over the plain to the foot of Monte Gargano, whose well-wooded ravines, interspersed with villages, are the only interesting features in the scenery.

Soon after crossing the Candelaro, the high road makes a considerable curve to the south-east. The distance may however be reduced by following the upper road, which will give the traveller an opportunity of seeing the ruined monastery of S. Lionardo, the once celebrated establishment of the Teutonic order, founded in 1223 by the Emperor Frederic II. and by Herman of Salza, grand master of the order. The church is tolerably preserved, and exhibits a very elaborate example of the Saracenic style. Many of its details are so beautiful, that they would enable the traveller who is interested in architecture to fill his sketch book. Shortly before entering Manfredonia, on the right of the high road, are the few remaining ruins which mark the site of *Sipontum*, now "*La Madonna di Xiponto*," one of the reputed colonies of Diomed, situated in a low pestiferous marsh. The church on the edge of this marsh was its cathedral before Manfred founded the new city; it is still the seat of the archiepiscopal see, and is in the same highly ornamented style of Saracenic architecture as the church of S. Lionardo just described. *Sipontum* was called *Σηριοντρος* by the Greeks, on account of the vast quantity of cuttle-fish which were found upon the shore. The city was tolerably perfect in the fourth century; but it was ruined by the invasion of the Goths.

2. 18 *Manfredonia*, an archiepiscopal city, with wide and regular streets, adorned with imposing, though often unfinished, houses. It is walled on all sides, and its port is commanded by a strong castle. The town was founded by Manfred in 1256, and built chiefly from the ruins of ancient *Sipontum*. The regularity of his original plan was

never altered; and as its streets are perfectly straight, the symmetry and cleanliness of the city and its numerous handsome buildings give it a claim to rank among the chief cities of Europe for architectural effect. In late years, it has been honoured by the patronage of the court, but its population does not exceed 5000 souls. It is unfortunately subject to malaria; a sufficient explanation of the present paucity of its population. The inhabitants are characterised, however, by their industry and cleanliness; virtues which the traveller in Southern Italy will not fail to appreciate. Summonte tells us that Manfredonia was celebrated for the largest bell in Italy, which Manfred had cast for his new city, of such vast proportions that it surpassed all others in size and tone.

Manfredonia is conveniently situated for an excursion to Monte GARGANO, which still retains the name so familiar to the scholar;

“aut Aquilonibus
Querceta Gargani laborant,
Et follis viduantur orni.” — HOR. II. VIII.

About 6 miles from the town is *Monte Sant' Angelo*, one of the group of isolated mountains which compose the promontory of Gargano.

Monte S. Angelo is famous for its sanctuary, dedicated to the favourite saint of the Norman conquerors, St. Michael, who was seen here in 491, according to the Roman Catholic legend, by S. Lorenzo, Archbishop of Sipontum. The road on leaving Manfredonia leads through a succession of gardens literally filled with orange trees. It is practicable thus far for carriages; but at the castle called Gamba d'Oro it ascends the mountain for 3 miles by a steep and tiresome zigzag path to the town of S. Angelo. Like almost all the towns belonging to Italian sanctuaries, this is extremely dirty, and plentifully beset with beggars. The fine castle, the ancient ruined battlements, and the singular style of the houses, however, constitute a very striking scene, independently of any devotional feelings which may inspire the pilgrim. On the 8th of May, and

for many days previously, the town and mountain are completely crowded with devotees, who come not only from every part of the district of Monte Gargano, but even from the remote provinces of the kingdom, to celebrate the festa of S. Michael. The endless varieties of costume, and the strange appearance of the mountaineers, armed cap-à-pie, afford an ample field for the pencil of the artist. As they ascend the mountain, bareheaded, each party joins in the hymn to the saint; and the effect of their simple but pleasing melody increases the otherwise remarkable character of the scene.

The cave where the vision took place is entered by an arch over which are inscribed the words, *Hic locus est terribilis, hæc est Domus Dei*. “The first impression produced by the interior,” says Mr. Craven, “somewhat justifies the inscription. A winding flight of above fifty steps, hewn in the rock, and portioned into divisions of eight to each, leads down to the sanctuary; the vault and sides are faced with stone regularly cut, but large masses of rock intervene. The daylight is faintly admitted through occasional apertures, and gradually diminishes as one descends; above the last step, however, a long narrow fissure, apparently the work of nature, throws a dim but sufficient light on the interior of the holy crypt, and at the same time opens to the eye a view of the monastery itself, seated on the impending rock at an immense height above, and rearing its pinnacles in the outward blaze of day. The effect of this unexpected vision, if I may so call it, has probably been calculated, and certainly with great judgment; for it is impossible to conceive anything more striking. The cave which was the scene of the miracle, and which is entered next, is low, but of considerable extent, branching out into various recesses on different levels, so that steps are frequent, and the surface is rugged, irregular, and very slippery, from the constant dripping of the vaults; in fact, the whole floor is covered with a thin coat of mud, which I was desired to observe never pene-

trated through the sole of my shoe. A few glass lamps, suspended from the rock, which have replaced the silver ones of richer times, cast a faint glimmer of uncertain light, as insufficient to guide the stranger's footsteps as it is serviceable to the general effect of the scene. Three chapels, and the choir in particular, are more illuminated. Of the former, the principal is dedicated to the patron saint, and contains his image, about half the size of life, bedizened with silk drapery, flimsy tinsel, and flaxen curls; the second is noted for a small cistern, called *il Pozzillo*, from which some most limpid and cool water is distributed in a little silver bucket to all the visitors; the third chapel is sacred to the Madonna, and offers nothing remarkable. The pale and partial tints thrown on the huge masses of rock which closely impend over one's head,—the slow and cautious movements of the groups that wander like so many shadows in the darker recesses of the sanctuary,—the low muttering of their prayers contrasted with the clamorous exhortations of the beggars kneeling at the entrance,—the repeated splashing of the holy well,—the unceasing yet more distinct droppings from the vault,—the voices of the canons, whose splendid attire glitters in a blaze of light in the choir, which is considerably raised above the lower level of the cavern, and divided from it by a bronze grating,—all these, however indifferent when detached from each other in narration, combine, when united in reality, to act upon the senses in a manner to which no spectator can be indifferent."

The silver vessels alluded to in this passage, which made the subterranean church of Monte Gargano one of the richest sanctuaries of the 15th century in Italy, were plundered by Ferdinand I. of Aragon, and coined into pieces called "*Li Coronati di Sant' Angelo*."

There are extensive alabaster quarries on Monte Gargano, which have never been fully brought into use.

Following the shore to the north of Manfredonia, the classical traveller will find several objects of interest. Mattinata almost occupies the site and retains

the name of the Mons Matinus, famous for its honey :

" Ego, apis Matine
More modoque
Grata carpentis thyma per laborem
Plurimum, circa nemus uvidique
Tiberis ripas, operosa parvus
Carmina fingo."—*Hon. Od. iv. ii.*

The sea shore of Mattinata is also memorable as the spot where Archytas of Tarentum was shipwrecked. The touching prayer of the Pythagorean philosopher, imploring the passing sailor to throw a particle of sand on his unburied body, is familiar to every scholar :

" Te maris et terræ numeroque carentis arenæ
Mensorem, cohibent, Archyta,
Pulveris exigui prope littus parva Matinum
Munera ; nec quidquam tibi prodest
Aërias tentasse domos, animoque rotundam
Percurrisse polum, morituro.

At tu, nauta, vagæ ne parce malignus arenæ
Ossibus et capiti inhumato
Particulam dare."—*Hon. Od. i. xxviii.*

ROUTE 66.

MANFREDONIA TO BARLETTA.

35 Italian miles.

This is a good horse road along the beach, but altogether destitute of interest and accommodation. It enables travellers however to reach Barletta easily in a day ; or, if they prefer another route, they may fall into the high post-road at Cerignola, but this will considerably increase the distance.

On the right of the road after leaving Manfredonia the first salt lake, called *Pantano Salso*, is passed. A few miles further is the still larger one, called *Lago di Salpi*, on whose southern shore are considerable ruins of the ancient city of Salapia, celebrated for its siege by Hannibal, who used the seal of Marcellus, after the death of that general in the ambuscade near Venosa, in order to obtain admission.

Casaltrinità, at the southern extremity of the lake, is a small town dependant on the salt works, with a population of 3800 souls. The *Realì Saline*, beyond it, are the largest and most important salt works in the kingdom.

The Ofanto is crossed near the site of Cannæ, shortly before we reach —

35 BARLETTA, described in Route 54.

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But they have to this rivalry in trade not been satisfied with the mere usurpation of my name; the concluding phrase, "*opposite the Julich's Place*," which had so long existed my special property, was not allowed to remain in its integrity. To deceive and lead astray again those of the public who are not fully conversant with the locality and circumstances, the competition seized hold of the word "*opposite*," and more than once settled in my immediate neighbourhood, that they might avail themselves to the full extent of the phrase "*opposite the Julich's Place*." When tried before the courts, the use only of the word "*opposite*" was forbidden, which, however, has been supplied by the word "*at*" or "*near*," with the addition of the number of their houses. It is true, another less flagrant, but not less deceitful invention was, that several of my imitators established the sites of their manufactories in other public places of the town, to enable them to make use of the phrase "*opposite — Place, or Market*," on their address cards or labels, speculating, with respect to the proper name "*Julich*," on the carelessness or forgetfulness of the consumer. I therefore beg to inform all strangers visiting Cologne that my establishment, which has existed since 1709, is exactly opposite the Julich's Place, forming the corner of the two streets, Unter Goldschmidt and Oben Marsporten, No. 23; and that it may be the more easily recognised, I have put up the arms of England, Russia, &c. &c., in the front of my house. By calling the attention of the public to this notice, I hope to check that system of imposition which has been so long practised towards foreigners by coachmen, valets-de-place, and others who receive bribes from the vendors of the many spurious compounds sold under my name.

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COLOGNE, October, 1851.

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THE limited means hitherto at the command of the British Explorers in Assyria have prevented their carrying on their researches in a systematic manner and on an adequate scale. As yet, according to the accounts furnished by Mr. Layard, only the more recent ruins of Assyria—the surface of the mounds—have been examined, and even these only partially. It is all but certain that the rich discoveries already made by M. Botta and Mr. Layard bear no proportion to the treasures that still lie undetected in the earth. The results of limited exploration, however, have, in connection with biblical and profane history, been of so extraordinary a nature, that it would be matter of deep regret and of national reproach if further excavations on the part of England were now altogether abandoned.

It would appear from a statement by Mr. Layard, that, since the publication of his second work, remains have been found of a much earlier period than any previously taken from the Assyrian mounds. From one inscription it would even seem that temples existed of the 19th or 20th century before Christ, ascending almost to the earliest known Egyptian period. The annals of those Assyrian kings who are mentioned in Scripture, and who were closely connected with the Jewish people, have not yet been fully completed, and the chronicles of the wars with Samaria and of the destruction of that city are, as yet, unfortunately not entire, although reference to them has been met with on several fragments. It is believed that diligent research will speedily supply the missing information.

Besides the ruins of Assyria, enormous remains exist in Babylonia which have been scarcely visited by Europeans, and which there is every reason to conclude contain objects of the very highest interest. Owing to the overflowing of the banks of the Euphrates vast marshes are now forming in South Mesopotamia, which threaten ere long to destroy many of the remains entirely. Some indeed are already under water and inaccessible; but others are still free, and will, undoubtedly, upon examination, furnish relics of the first importance. Captain Jones, who, as commander of the steamer on the Euphrates and Tigris, has passed the last thirteen years in these regions, and who, within these few weeks, has returned to this country, distinctly states that funds only are wanting to obtain from South Babylonia or Lower Chaldea the most remarkable additions to the knowledge we now possess of the earliest recorded history of the world.

In order to extend still further the successful labours of Col. Rawlinson and Mr. Layard, the Assyrian Excavation Society has been formed, with the view of raising a fund for the immediate prosecution of the work indicated.

The staff for carrying forward excavations exists; and an expedition has already proceeded to Assyria to carry forward the necessary operations. A photographic artist accompanied the expedition, and will take copies of all objects of interest discovered.

In England facsimiles of the more interesting drawings and inscriptions will be issued from time to time, together with explanatory letterpress, the publication of which Mr. Layard has kindly undertaken to superintend.

[Continued.]

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It will be less the object of the Expedition to obtain bulky sculptures than to collect materials for completing the history of Assyria and Babylonia, especially as connected with Scripture. These materials consist chiefly of inscribed tablets in stone and in clay, bronzes, bricks and sculptured monuments of various kinds, all illustrating the remarkable advancement of that ancient civilisation. It is confidently believed that the whole history of Assyria may be restored to a very early period, and that discoveries of the most important character will be made in connection with the literature and science of the Assyrian people.

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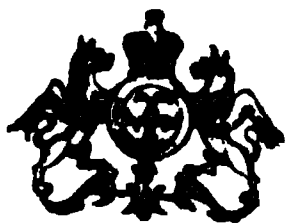
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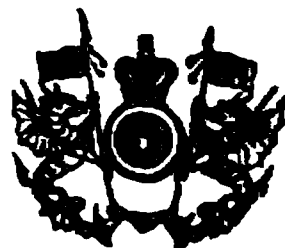
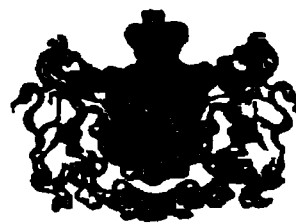
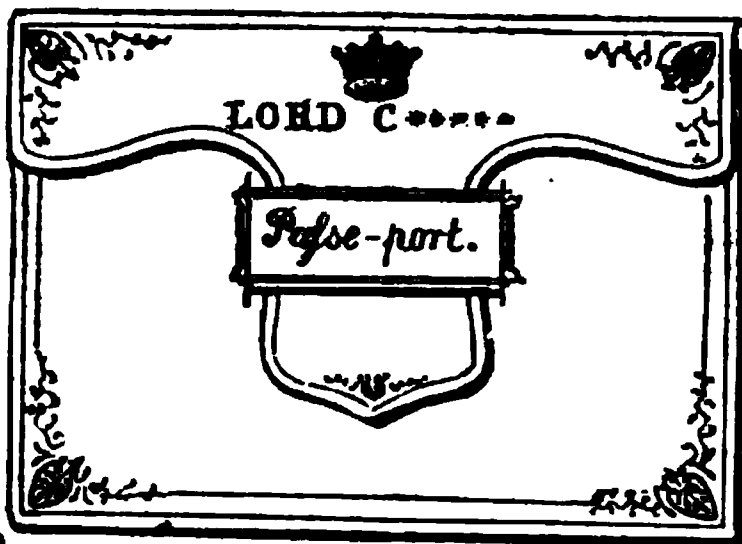
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